A GAME OF BOWLS

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FOREWORD

I have long held the opinion that there is no better form than a bowl for best displaying a painting on porcelain. It can be decorated both inside and out, can be shown at a number of levels and can be turned regularly to provide a fresh viewpoint. In this year's catalogue there are ten bowls of various sizes in both blue and white and *famille rose*.

Highlights include a large blue and white bowl with a simple. crisply moulded relief band of scrolling chrysanthemum around the exterior and with beautifully painted carp, shells and pond weed to the interior, a *famille rose* bowl with a scene, unrecorded on porcelain, of a mounted hunter with two pointers cornering a hare, after a painting by James Seymour - and another painted with Chinese figures by a lake. This has enamelling of extraordinary quality and, together with the hare hunt bowl, comes from a group of enamelled porcelains that we believe share a common source.

Exquisite enamelling also features on a painted enamel basin decorated with mandarin ducks on a pond and with cranes beside a tree on the reverse.

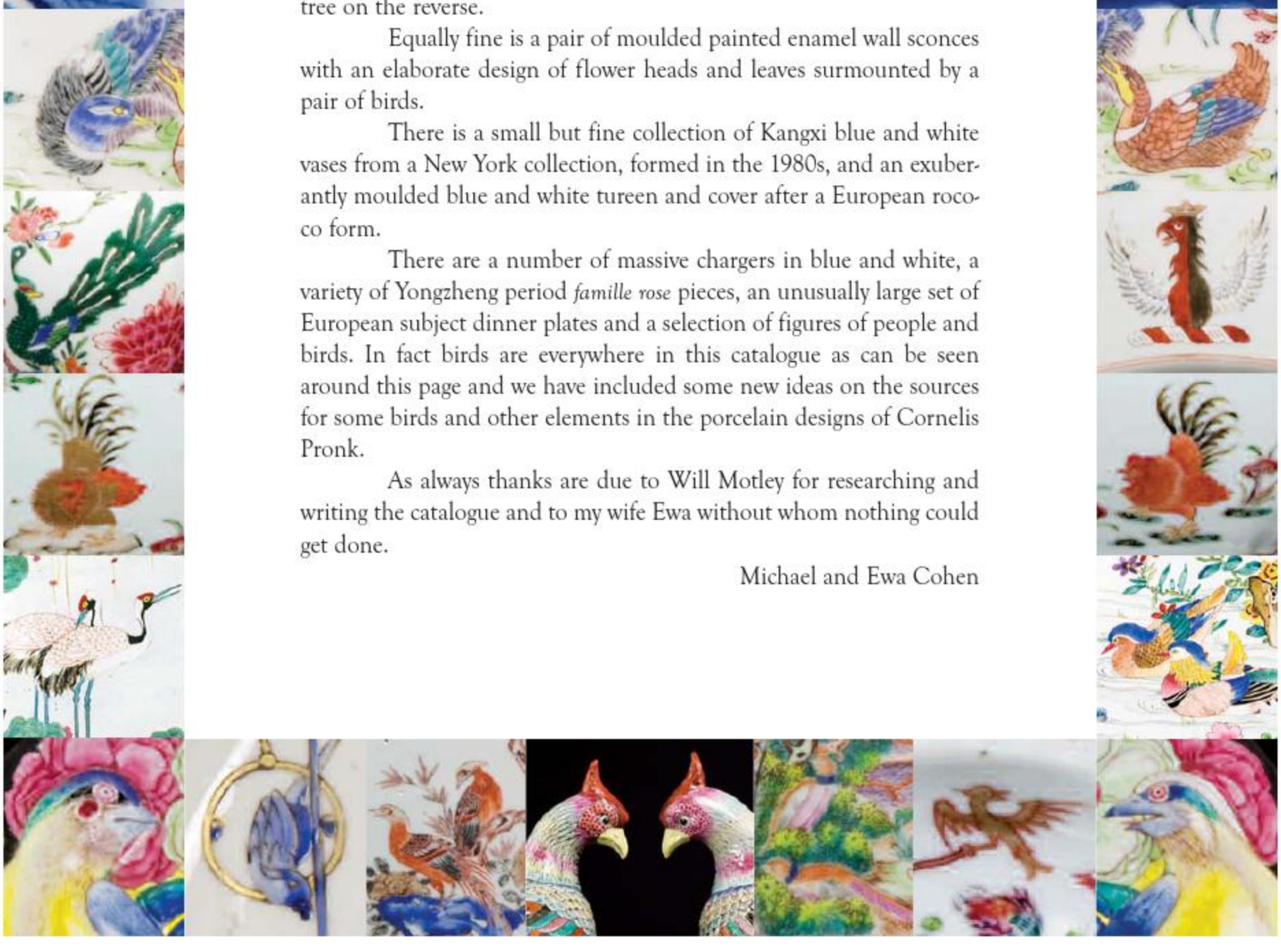
Equally fine is a pair of moulded painted enamel wall sconces with an elaborate design of flower heads and leaves surmounted by a pair of birds.

There is a small but fine collection of Kangxi blue and white vases from a New York collection, formed in the 1980s, and an exuberantly moulded blue and white tureen and cover after a European rococo form.

There are a number of massive chargers in blue and white, a variety of Yongzheng period *famille rose* pieces, an unusually large set of European subject dinner plates and a selection of figures of people and birds. In fact birds are everywhere in this catalogue as can be seen around this page and we have included some new ideas on the sources for some birds and other elements in the porcelain designs of Cornelis Pronk.

As always thanks are due to Will Motley for researching and writing the catalogue and to my wife Ewa without whom nothing could get done.

Michael and Ewa Cohen



1

Pair of Figures

Ming Dynasty, Jiajing period (1522-1556)
Height: 11¾ inches; 30cm
Provenance: ex-collection of Elliott Whitney

A rare pair of early polychrome figures of a standing Chinese couple in elaborately painted robes, one holding a *lingzhi*.

These are the earliest figures of this type known, where the decoration is in polychrome overglaze enamels (iron-red, blue, green, yellow and black) and they are purely intended as decorative items. A few figural-form ewers are known from this period and also blue and white figures of immortals or deities.

2

Small Bowl

Kangxi period circa 1690
Diameter: 8 inches; 20cm

A small Chinese porcelain bowl painted with dragons surrounded by *lingzhi* in underglaze blue, with moulded lotus petal panels around the base.

Fill your bowl to the brim and it will spill. Keep sharpening your knife and it will blunt.

Laozi, 6th century BC

3

Small Bowl

Kangxi period circa 1690
Diameter: 7½ inches; 19cm
Provenance: ex-collection Luis Esteves Fernandes (1897-1988)

A rare Chinese blue and white lotus bowl, six character Kangxi mark and of the period, painted with scrolling lotus inside and outside.

Reference: Ayers 1974, *The Baur Collection, Chinese Ceramics Volume IV*, 510-511, an identical pair of bowls

A frog in a well cannot conceive of the ocean.
Zhuangzi (369BC-286 BC)

4

Tall-necked Vase

Kangxi period circa 1700
Height: 10¼ inches; 26cm
Provenance: private New York collection

A fine and small tall-necked baluster vase in underglaze blue and copper red, the body with incised decoration of waves and *ruyi*-head border covered with a powder blue ground, the thin neck with a sinuous *qilong* or dragon, in underglaze blue and copper-red.

The dragon is a male symbol (*yang*), connected to the east and the light and adopted as a symbol of imperial authority. The first dragon rose out of the sea, appearing before the sage Fu Xi and filling a great hole in the sky made by another monster; thus a dragon controls the weather and the seasons. This imagery is cleverly alluded to on this vase, with the incised waves at the base, the *ruyi* shaped lappets at the shoulder resembling clouds, all under the shade of the blue wash, and the *qilong* itself against the white porcelain representing the light.

References: Jörg 1997, No 146, mention of three vases in the Rijksmuseum of this type, two with birds on the neck and one with a dragon (RBK 15836-8); Valenstein 1989, fig 217.

5

Mallet Vase

Kangxi period circa 1700
Height: 10 inches; 25.5cm
Provenance: private New York collection

A fine mallet-shaped vase painted in underglaze blue with swirling clouds, the shoulder with a ruyi-head border, the design repeated on the tall neck.

The style here harks back to decoration on Ming period porcelain.

He saw that a peculiar expression had come into his nephew's face; an expression a little like that of a young hindu fakir who having settled himself on his first bed of spikes is beginning to wish that he had chosen one of the easier religions.

PG Wodehouse (1881-1975)

6

Baluster Vase

Kangxi period circa 1700
Height: 17¾ inches; 45cm
Provenance: private New York collection; with Myrna Myers, Paris

An elegant vase of baluster shape with everted rim painted in underglaze blue with a continuous scene of figures in a landscape, the base with double blue circle, the neck with stylised clouds between *ruyi* and key borders.

The main scene shows three sages or *luohan* seated on a rocky shelf, with a fisherman in his boat on the river below - a scene of peaceful tranquility conducive to philosophical discussion and contemplation.

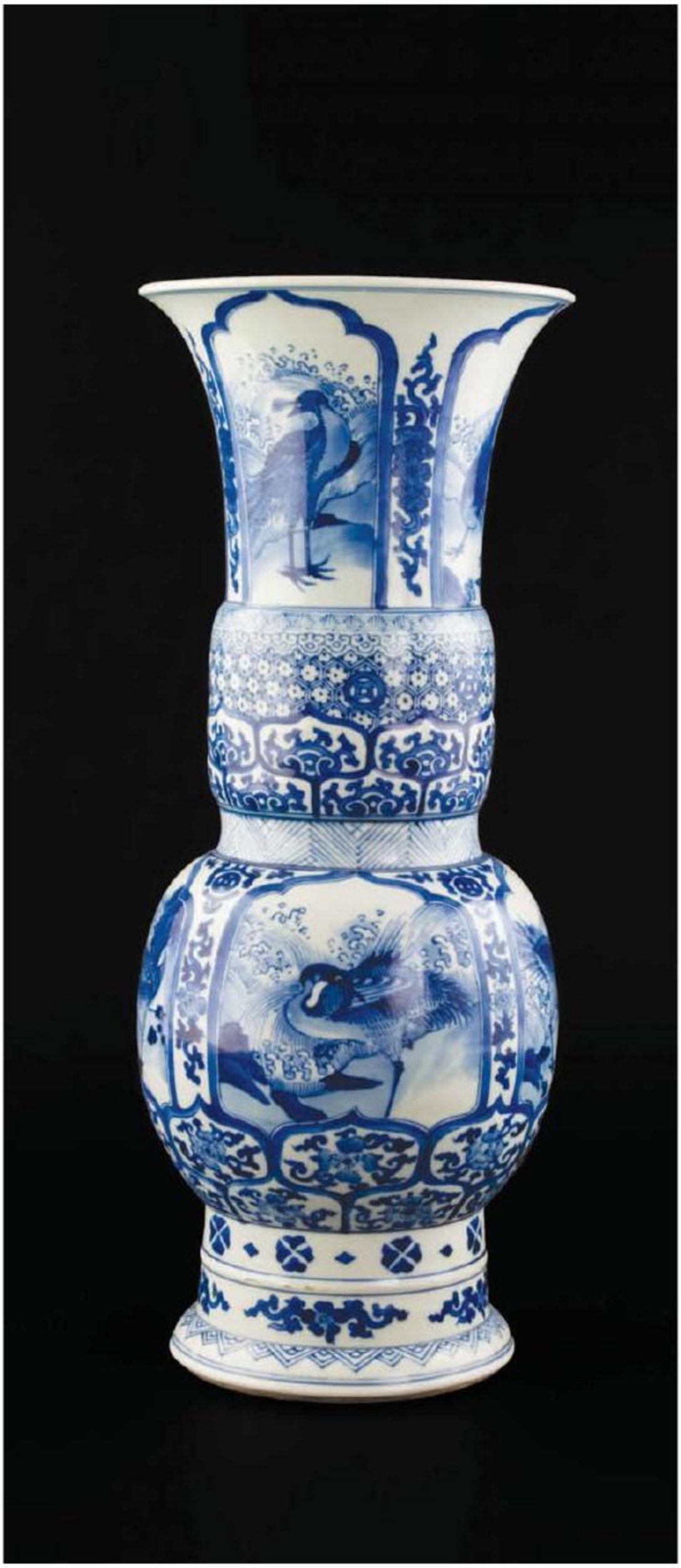
7

Square Vase

Kangxi period circa 1690
Height: 18 inches; 46cm
Provenance: private New York collection

A fine square section baluster vase painted in underglaze blue and copper-red with panels of figures in mountainous landscapes, the rim with foliage and landscapes.

The underglaze copper-red colouring was difficult to use as it relied on small colloids of red copper dissolving out into the overglaze. The process was sensitive to temperature, kiln atmosphere, cooling regime and glaze composition: it required a fluid glaze for the colloids to emerge - but too fluid and the colour diffused widely losing definition and often leaving a green tinge at the edges. The use of copper-arsenic sulphides was first developed in the early 14th century in the Yuan Dynasty but was quickly eclipsed by the use of the cobalt blue, which was much easier to work with. Copper-red was developed further in the Ming period but it was always difficult to get a good colour. In the early Qing period the copper-arsenic-sulphides were replaced by oxidised leaded-bronze-lime pigments that had been used initially for the peach bloom glazes in some Kangxi wares.



8

Gu-form Vase

Kangxi period circa 1690
Dutch or English Market
Height: 17¾ inches; 45cm

A fine and unusual Chinese porcelain vase in blue and white, painted with birds and figures, the form a variant of the *gu* shape, the base with artemisia leaf in double blue circle.

The painting of the birds is exceptionally fine in an elaborate and sophisticated scheme of panels and borders. and the shape too is most unusual.

I'd rather have a bottle in front of me than a frontal lobotomy.
Dorothy Parker (1893-1967)

9

Large Bottle Vase

Kangxi period circa 1700
Height: 16¾ inches; 42.5cm
Provenance: private New York collection; ex-collection James Robert Buone; ex-collection Ralph Lauren.

A large bottle vase with wide, flattened base and tall neck painted in underglaze blue with buildings and figures in continuous landscapes, a skein of wild geese in the sky.

10

Massive Charger

Yongzheng period circa 1725
European Market
Diameter: 24 inches; 60cm

A massive charger in underglaze blue with a central river landscape with a pagoda, a bridge and two mandarin ducks, the cavetto with a trellis diaper and floral reserves, the rim with *cafe-au-lait* outer edge.

This is one of the largest such chargers recorded and is at the physical limits for this type - any larger and it would warp or collapse in the kiln.

11

Vase

Kangxi period circa 1700
Height: 18¾ inches; 47.5cm

A rare Chinese *famille jaune* vase, of *gu* form, with Chinese figures and foliage on a deep yellow ground.

This is a very rare vase from a small, distinct type of porcelain of this period either called *famille jaune*, with a predominant yellow ground, or *famille noire*, with a black ground. They are separated too by the enamels being painted directly onto the biscuit rather than over the clear glaze. This renders the colours softer and more subtle and is uncommon in objects of this size.

12

Stoupe

Qianlong period circa 1740
Portuguese Market
Height: 9 inches; 22.5 cm

A very rare Chinese export porcelain blue and white holy water stoupe or font, inscribed IHS to the back plate with a cross above and three nails underneath, decorated with peony and other flowers in underglaze blue.

Such fonts or stoupes are intended to hold small quantities of holy water, usually with a sponge, for people to dip their fingers in before making the sign of the cross. They were often placed at the entrances to churches or holy sites. The form is known in defltware, faience and metalwork but is rare in Chinese export porcelain. Dias 1996, suggests that the presence of the lid means this was probably for private use rather than in a church.

The letters IHS, with crucifix above it and the three nails that pierced Christ's body below, form a symbol used by the Society of Jesus, an order of Roman Catholic priests founded by St Ignatius of Loyola in 1534.

IHS are the first three letters of Jesus when translitered into Latin from the original Greek (ΙΗΣΟΥΣ = IHSOUS). With the nails the letter V is also formed and IHSV stands for *In Hoc Signo Vinces* (In this sign, you shall conquer).

References: Sargent 2012, p310, a similar example in the Peabody Essex Museum, Salem MA (AE85322.ab) purchased from Cohen & Cohen in 1996 and reference to a second example in the museum (E82867) purchased from Cohen & Pearce in 1990; Antunes 2000, p91, a pair of slightly different shape, decorated in *famille rose* flowers; Dias 1996, p52-3, discussion of such pieces; a fragment of a back plate, now in the Bangkok National Museum, Thailand, was excavated in 1984 from San Petro, a Dominican church destroyed by the Burmese in 1767, at Ayutthaya, a former Portuguese settlement.

Delft stoupe
18th Century

bookstamp from a library
in Rome
17th Century

Don't part with your illusions. When they are gone you may still exist, but you have ceased to live.
Mark Twain (1835-1910)

Anyone who lives within their means suffers from a lack of imagination.
Oscar Wilde (1854-1900)

IHS

Whose game was empires and whose stakes were thrones,
Whose table earth, whose dice were human bones.

Lord Byron (1788-1824)

I don't like to commit myself about heaven and hell - you see,
I have friends in both places.

Mark Twain (1835-1910)

13

Pair of Leaf Salts

Kangxi period circa 1700
Dutch Market
Height: 2½ inches; 6cm

A rare pair of blue and white pedestal salts, the rop formed as leaf, decorated all over with flowers.

These are an unusual form, probably modelled after a delft original.

References: Cohen & Cohen 2007, p6, No 2, a pair of similar salts shaped as fish, one illustrated left.

14

Pair of Reticulated Salts

Qianlong period circa 1760
European Market
Length: 3¼ inches; 9cm

A rare pair of Chinese export porcelain blue and white salts of elaborate reticulated form, each in two parts, a pierced and footed base and an oval liner with interior landscape scene.

The form is derived from a silver form, the lower part in silver and, usually, the liner in blue glass or other medium.

Thirty-five is a very attractive age. London society is full of women of the very highest birth who have, of their own free choice, remained thirty-five for years.

Oscar Wilde (1854-1900)

15

Tureen and Cover

Qianlong period circa 1760
European market
Length: 18 inches; 45cm

An extremely rare and unusual blue and white tureen and cover of elaborately moulded rococo form with scroll feet, boars-head handles and pinecone knop, painted with landscapes.

This piece is a *tour de force* of modelling and must be copied from a European original. Only two other examples have been reported and the model has not been traced, though it likely taken from German faience such as that made by Paul Hannong at Strasbourg or Ignatz Hess at Höchst. A similar, more common rococo tureen by Hannong is known in Chinese export porcelain in blue and white and *famille rose*.

Tureens like this are also found in Marieberg faience, made by Johan Erhenreich, for example one in the Victoria and Albert Museum (C.107&A-1951) decorated in blue by Per Akermark, with scroll feet and fish knop. Other Marieberg items from this period have the unusal *appliqué* leaf sprays like those on this tureen and several other Marieberg shapes from this period, themselves probably copying silver originals, were then copied in Chinese porcelain, including elaborate urns with swags and moulded winecoolers (see examples near the end of this catalogue).

Hannong specialised in these elaborate table centrepieces in which the theme was hunting and the outdoors. A fine example of his work is in the Victoria and Albert Museum, London, a polychrome faience tureen of very similar style but with bird head handles and a rose knop. In this example the boars' heads and the pinecone are both reminders of a boar hunt in the pineforest.

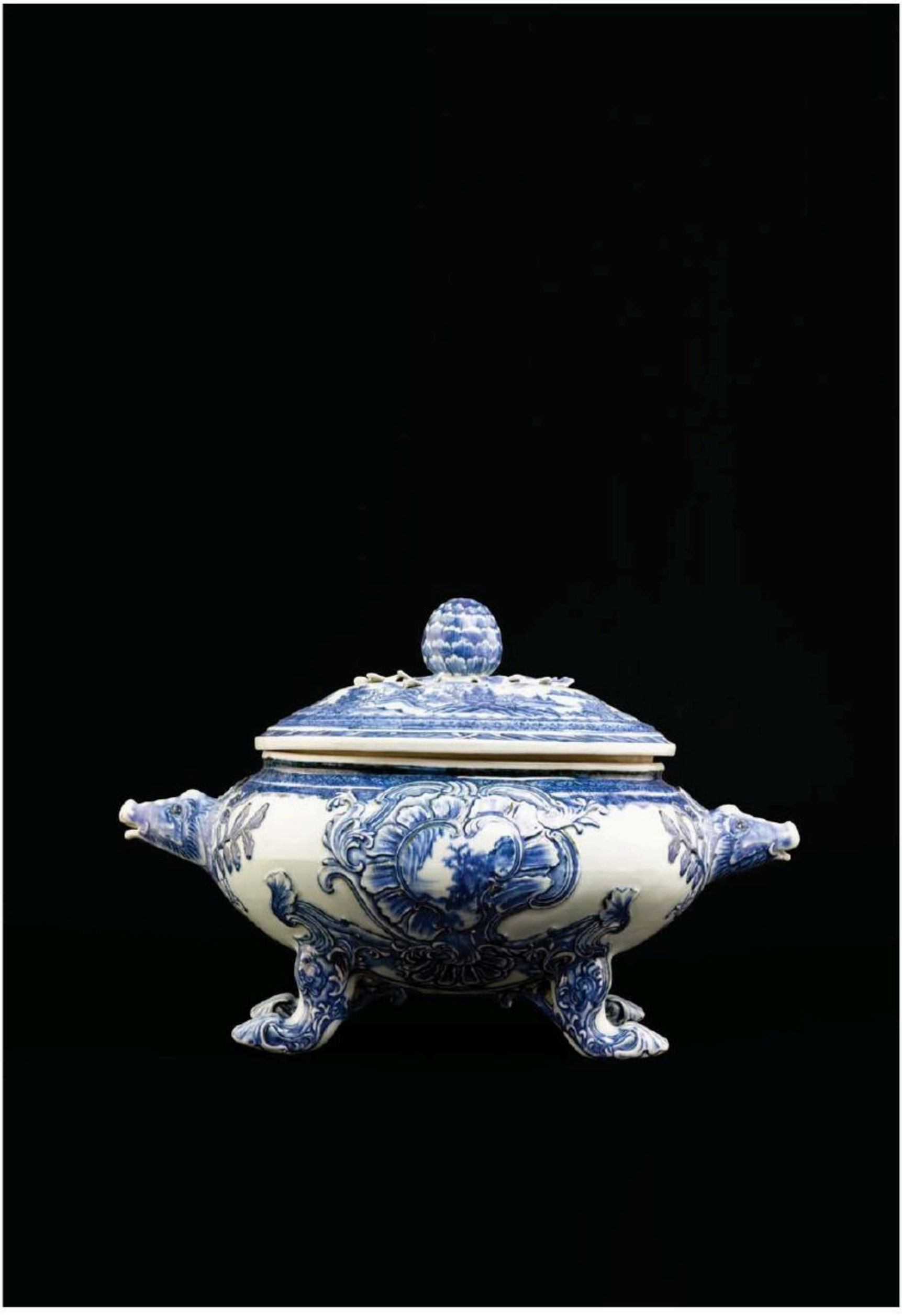
This theme is also demonstrated by an elaborate silver tureen by Thomas Germain, circa 1730, now in The Detroit Institue of Arts - and he further developed the idea in *Machine d'Argent*, 1754, a magnificant silver still-life table centrepiece.

It is very strange, and very melancholy, that the paucity of human pleasures should persuade us ever to call hunting one of them.

Samuel Johnson (1709-1784)

If God had not intended for us to eat animals, how come He made them out of meat?

Sarah Palin, in *Going Rogue*



16

Pair of Doucai Vases

Kangxi period circa 1720
Height: 14 inches; 35.5cm
Provenance: private New York collection; ex-collection JP Morgan; ex-collection John W Hoving & Theodor Winborg (Stockholm 1916)

A pair of *doucai* baluster jars each painted with a scene of figures seated in front of a table, the rim with *daoist* precious objects, the base with apocryphal Chenghua mark in double ring.

This scene shows the 80th birthday celebrations of the Tang period General Guo Ziyi (697-781) at his estate in Shanxi province, west of Beijing. He was the most famous general of the period, involved in suppressing the An Lushan rebellion 755-7 and retaking the city of Chang'an. He was later deified as the God of Happiness and Prosperity, despite probably having been a Nestorian Christian during his lifetime. As a young man he was befriended by the celebrated poet Li Bo who successfully intervened on his behalf at a court marshal.

His tempestuous son married the daughter of the Emperor Daizong. In one fight between the young couple, Guo's son claimed his father could become Emperor if he wished. Guo was so angered by this disloyalty (and treason) that he locked his son up, with the princess pleading for his release. The Emperor Daizong pardoned him and said to Guo: "When the son and daughter fight it is better, as old men, to pretend to be deaf."

His 80th birthday is a popular subject in Chinese Art and expresses a strong cultural reverance for the old and the wise.

17

Wucai Dish

Kangxi period circa 1710
Diameter: 11½ inches; 32cm

An extremely fine Chinese Imperial *wucai* saucer dish painted with five-clawed dragons and phoenixes in dense foliage, the base with six character Kangxi mark and of the period.

The symbolism on this magnificent dish is about the unity of opposing forces. The dragon represents the male force (*yang*) and the phoenix or *fenghuang* is the female force (*yin*) - and often in Chinese art they are shown together to represent the Emperor and Empress.

Reference: Ayers 1980, pl 192, an identical dish in the Victoria & Albert Museum (C.99-1967)

Wucai & Doucai

The *wucai* palette consists of five distinct colours (*wucai* = 'five colours') iron red, green, yellow, aubergine and underglaze blue, with outlines usually in black. The underglaze blue is used in a bold strong way to complement the areas of colour of the translucent overglaze enamels. The style developed at the end of the Ming period mainly during the reign of Wanli (1573-1619). It evolved into what is known as *famille verte* which later included overglaze blue enamel, without underglaze decoration.

Doucai (meaning 'joined colours') uses similar materials but in a much softer way, with the underglaze blue used to draw full outlines around the design and the overglaze colours used to fill in areas with thin washes of colour. *Doucai* was developed earlier during the Ming period mainly during the reign of Chenghua (1465-87) and is known on small finely potted pieces such as cups painted with chickens. It was revived at the beginning of the eighteenth century when the vases opposite (Item 16) were made.

18

Bitong

Kangxi period circa 1690
Height: 6 inches; 15.3cm
Provenance: ex-collection Luis Esteves Fernandes (1897-1988)

A rare Chinese *famille verte* brushpot or *bitong* of everted 'mortar' shape brightly enamelled with a tiger and a dragon.

The unusual shape is reminiscent of an eighteenth century brass apothecary's mortar and the decoration, including a tiger, is also rare. In Daoist symbolism tigers represent *yin* and the dragon is *yang*, the two forces combining to control the *qi* or energy of all things. The tiger represents the West and the dragon the East.

The tiger is also a symbol of the military on account of its strength and ferocity and, in Chinese art, the tiger is often shown being hunted. He is the king of beasts and rules for a thousand years, turning white after five hundred.

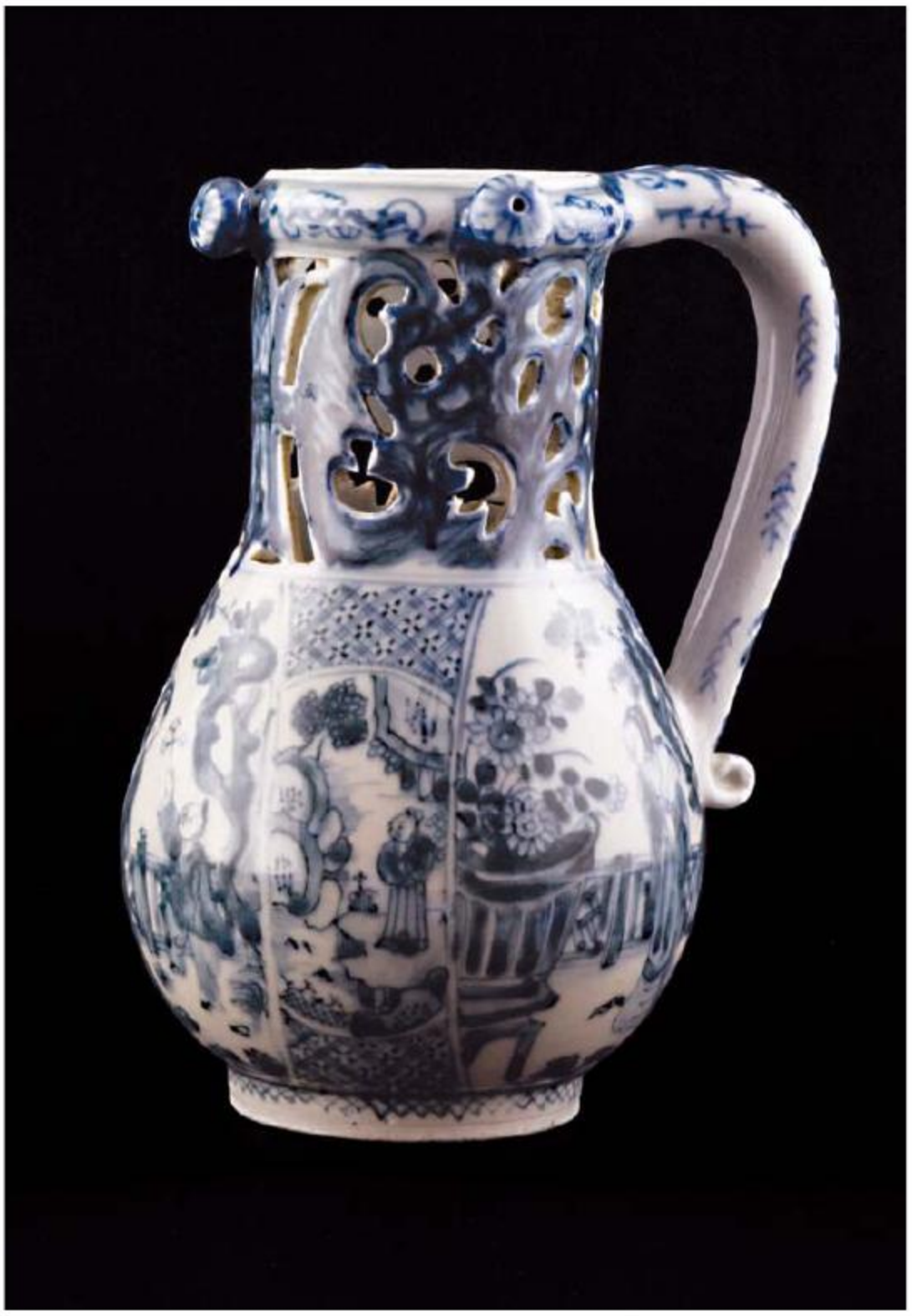
Yang Xiang, one of the twenty-four Paragons of Filial Piety, threw himself in front of a tiger about to pounce on his father. Yang was consumed. In the Kangxi period it was believed that if you were killed by a tiger then your soul was enslaved to the beast unless an unfortunate substitute could be found.

Many fanciful stories were written about them: in the Tang period Duan Chengzi (d. 863) described the ability of certain tigers to force a corpse to rise to its feet and undress itself before being consumed. In Chinese art Duan is sometimes depicted leaning against a tiger, half asleep.

In 1900 the tiger, *Panthera tigris* (Linnaeus 1758), had eight subspecies and a total population of about 100,000. Now three of those subspecies are extinct (Bali, Java, Caspian) and the total population is between 3,500 and 4,500. Of the remaining five subspecies, four cling on in China in tiny populations: the South China tiger numbers less than 70 in captivity and is extinct in the wild; the Siberian, less than 400 with 30 in China; the Indo-Chinese, less than 400 with a few in China; the Indian or Bengal Tiger, less than 2,000 with 30 in China. And yet they are still hunted, at a rate of one per day, for body parts for traditional medicines - a wild tiger corpse in China can be worth as much as $50,000 today.

On the planet Eart Man had always assumed that he was more intelligent than dolphins because he had achieved so much...the wheel, New York, wars and so on, whilst all the dolphins had ever done was muck about in the water having a good time. But conversely the dolphins believed themselves to be more intelligent for precisely the same reasons.

Douglas Adams (1952-2001) *The Hitchhiker's Guide to the Galaxy*



Chumps always make the best husbands. When you marry, Sally, grab a chump. Tap his head first, and if it rings solid, don't hesitate. All the unhappy marriages come from husbands having brains. What good are brains to a man? They only unsettle him.

PG Wodehouse (1881-1975)

19

Puzzle Jug

Edo period, late 17th Century
Height: 8¼ inches; 21cm

A rare blue and white Japanese Arita porcelain puzzle jug after a Delft original, painted with Chinese style figures.

This jug is a copy of a type made in Delft pottery, this particular type known from about 1680 onwards, though most examples are from the early eighteenth century. Japanese examples are very rare. The designs on the jug are of Chinese origins which were popular with the Delft potters, and so this jug manages to combine elements of three distinct cultures. Some similar contemporary Chinese examples are also recorded.

Two Delft examples of similar type, first quarter 18th century. Images courtesy Robert Aronson

References: A Chinese example in The Metropolitan Museum, New York (79.2.174) as Kangxi; Lunsingh Scheurleer 1974, No 105, a Chinese example in the Princesshof Museum, Leeuwarden; Shimizu & Chabanne 2004, p148, a Chinese example in the National Ceramics Museum, Sèvres.

20

Charger

Kangxi period circa 1720
European Market
Diameter: 14 inches; 36cm

A large *verte imari* charger with an elaborate border of chrysanthemums and a central vase of flowers on a terrace, decorated in underglaze blue with iron-red, green and gold.

The design is derived from Japanese ceramics, and was in turn copied by some European factories, including Meissen, Cozzi and Belvedere Warsaw Faience, most notably in a later service for Sultan Abdul Hamid I, which has resulted in this design being known as the 'Warsaw' pattern.

Arita, Japan, circa 1700

Meissen, circa 1725-30

Belvedere Warsaw faience dated 1776

Such 'imari' palette chargers were very popular in castles and palaces across central Europe. Examples are known with the Johanneum mark for the Augustus the Strong collection.

Reference: Ayers 1980, plate 204, a large Chinese dish of the same design in the Victoria & Albert Museum (C.1474-1910 Salting bequest)

21

Three Chargers

Kangxi period circa 1700
Dutch or English Market
Diameter: 21¾ inches; 55.5cm

A set of three massive chargers painted in underglaze blue with an elaborate design consisting of a central roundel of flowers surrounded by eight floral panels, the rim with four peacocks alternating with floral reserves on a scrolling lotus ground, the reverse with Daoist symbols and a *lingzhi*.

In China the peacock is a symbol of beauty and dignity and, in the Ming dynasty, the tail feathers were used to show official rank.

These elaborate and high quality chargers are fine examples of pieces that were very popular for displays in the late seventeenth and early eighteenth centuries, often in special rooms called 'porcelain cabinets' after designs by Daniel Marot. In late nineteenth century England there was a renewed vogue for these fine Kangxi blue and white pieces and one of the most famous displays of such collections was in the Peacock Room in the London home of Liverpool shipping magnate Frederick R Leyland.

He had commissioned Thomas Jeckyll (1827-1881) to design the dining room around his collection of porcelain, including chargers of this pattern, and around the famous painting by the American artist James McNeill Whistler, *The Princess from the Land of Porcelain*. Whistler himself came to London to work on details of the woodwork for this room and, while Leyland was away in 1876, he embarked on a much more elaborate scheme with gold peacocks on blue, inspired by the peacocks such as those found on this piece. He got carried away with it, painting over expensive leather wall coverings brought to England by Catherine of Aragon. He later wrote: "I went on - without design or sketch - putting in every touch with such freedom...And the harmony in blue and gold developing, you know, I forgot everything in my joy of it."

Whistler demanded 2,000 guineas for his efforts and a furious Leyland refused payment, as he had not asked for the work - though he was reputedly pleased with the finished product. In the end they settled at 1000 pounds - which was a calculated insult as tradesmen were paid in pounds and gentlemen paid in guineas.

The room was later bought by Charles Lang Freer who had earlier bought the Whistler painting and it was set up in Detroit. After Freer's death the room was moved to the Freer Gallery of Art in the Smithsonian in Washington, DC where it is now fully restored and filled with porcelain, including chargers of this type.

It is interesting to note that in the times of both Marot and Whistler the ideal was to design the wall paper and colour scheme around the porcelain - something that is not always the case today.

References: Merrill, Linda (1998) *The Peacock Room: A Cultural Biography*; Lisa N. Peters (1996) *James McNeill Whistler*, Smithmark, New York; Pinto de Matos 2003, p70, N0 11 an identical dish

Sound, sound the clarion, fill the fife!
Throughout the sensual world proclaim,
One crowded hour of glorious life
Is worth an age without a name.
Thomas Osbert Mordaunt (1730–1809)

Remember that the most beautiful things in the world are the most useless: peacocks and lilies, for instance.
John Ruskin (1819-1900)

22

Bowl

Kangxi period circa 1710
European Market
Diameter:12 inches: 30cm

A rare blue and white bowl with moulded gadrooning on the lower half, painted in underglaze blue with strapwork, flowers and a rim border of chrysanthemum reserves on a cell diaper.

This a very rare form, with no other recorded examples, derived from European silver.

Life is just a bowl of cherries,
Don't take it serious,
Life's too mysterious.
You work,
You save,
You worry so
But you can't take your dough
When you go, go, go.

23

Punchbowl

Yongzheng period circa 1725
English or Dutch Market
Diameter: 15½ inches; 39cm

A large and rare Chinese export blue and white punch-bowl with moulded decoration to the outside, the inside with fish and pondweed.

above, two details of floral decoration inside the basin belonging with the Archer pattern cistern

top, plate 108 and bottom plate 143 from Maria Sybille Merian's Erucarum Ortus, *1718 both reversed*

Archer basin

from plate 108 *Erucarum Ortus* 1718

Lythria sanguinaria, Duponchel 1842

Pronk's Fish, Fowl and... Moths

Much has already been written about the brief commercial venture by the VOC that resulted in what is known as Pronk porcelain. An ambitious venture both artistically and commercially, it was successful in the former but failed in the latter and so was short-lived. In earlier catalogues we have explored some of the sources that might have been used by Pronk to form his designs and here we present some more.

Cornelis Pronk (1691-1759) was a Dutch painter born in Amsterdam, the son of a grain merchant. He trained initially with Jan van Houten (1679-1713) and then from 1712 studied portraiture with Arnold Boonen (1669-1729). In 1715 he joined the Saint Lucas Guild of Painters starting in Alkmeer and moving to Amsterdam. He found work wherever he could, including with printmakers and designing theatre sets. By the 1720s he was concentrating on topographical drawings, travelling each Summer and sketching. During his time in Amsterdam he must have been familiar with the books being printed there using images by various artists including Maria Sybille Merian, her half-brother Matthäus Merian the Younger and others - he may even have worked on some of them.

This period saw the flourishing of the study of Natural History, fuelled by the trade across the world by the VOC (Dutch East India Company). Wealthy men competed to form huge 'Cabinets of Curiosities' with weird and wonderful specimens from exotic places. Amsterdam was at the centre of this trade in 'curiosity' and also the recording of it in many fine books. One such collector was Nicolaes Witsen (1641-1717) a VOC director from 1693 and sometime Mayor of the city. He received both Peter the Great and Cosimo III de Medici, both looking to acquire collections. Witsen, along with the anatomist Frederick Ruysch and others, raised funds to send Maria Sybille Merian to Surinam where she produced her great work on insects. Witsen was also patron of the artist Cornelis de Bruijn (1652-1727) who drew the first kangaroo (in a menagerie in Batavia) and some fish from the bay there, first printed in 1711, with a French edition in 1718 published by R&G Wetstein. In the same year these publishers also produced a new edition of *Theatrum Universale Omnium Animalium*, originally written circa 1650-53 by John Johnston and engraved by Matthäus Merian the Younger (1621-1687). This new *Theatrum* was edited by Hendrik Ruysch, younger brother of Frederick, and included a new section on the fish of the Indo-pacific, based on drawings by Samuel Fallours. These drawing were also used by Louis Renard for his 1719 book *Poissons, Ecrivisses et Crabes* - and also by Francois Valentijn in 1726. This last arranges these fish in groups similar to the few drawings by Cornelis de Bruijn.

In 1717 Maria Merian had published part III of her *Raupenbuch* (caterpillar book) just as she died. So in 1718 a Latin text of all three of these books on European Insects was produced in Amsterdam, *Erucarum Ortus*, with book III being plates 100-150. This was revised with 18 more plates and published in Dutch in 1730 by JF Bernard, Amsterdam.

Thus Cornelis Pronk would have been circulating in Amsterdam looking for work at just the time that all these influential and exciting books were being created, revised and published. We have already shown that various insects of Maria Merian's third *Raupenbuch* have been used in several pieces from the 'Pronk' workshop and here we show that two whole floral elements and a moth are derived from the same group of prints. The use of some of the same elements across different Pronk patterns helps us be surer that those not directly attributed to him are by the same hand(s). This could possibly have involved a second talented amateur artist adding to and expanding the range of porcelains, possibly a supercargo in the VOC who was responsible the production in China.

In addition, it now appears that the bird engravings by Matthäus Merian from the *Theatrum* were used as source material for at least three different patterns - they come from just five plates (46-49 & 52). And it is also likely that the Valentijn groups of fish, copying de Bruijn, might have inspired the strange trios of fish on two patterns, the Doctors' Visit and the 'Swan' basin.

24

Pair of Large Plates

Qianlong period circa 1740
Dutch Market
Diameter: 10¼ inches; 25.6cm

A pair of blue and white plates with a design after Maria Sybille Merian, probably from the Pronk workshop.

The main image is taken from a design that is traditionally attributed to Maria Sybille Merian (1646-1717), a remarkable Natural Historian and botanical artist who travelled to the Dutch West Indies in 1698. She later published a book of her drawings, *Metamorphosis Insectorum Surinamensium* (Pub: Holland 1705 and France 1771). For some time it was not known which source had been used, as the complete image is not found in her books.

However a careful analysis of the elements has shown that at least four parts are derived from different plates in Merian's third *Raupenbuch* (caterpillar book) 1717 or the *Erucarum Ortus* of 1718. The iris is taken from Plate 20 (CXXI in the 1730 complete Edition) and the anemone from plate 34 (CXXXV). The Cinnabar moth (*Phalaena jacobaea*, L. 1758) is similar to one in plate 28 (CXXIX) and the larger caterpillar (*Cerura vinula*, L. 1758) on the anemone is taken from plate 39 (CXL) originally depicted on a willow branch. The smaller caterpillar is probably from plate CXIII.

The designs on the rim and the cavetto are also unusual and closely correlate with an Imperial vase in the Victoria and Albert museum (Qianlong mark and period from about 1740), which also has the iris and anemone from Merian's prints, though the other flowers and butterflies are of more Chinese style. The border design is also found *en grisaille* on two amorial services for the Dutch market (Kroes 2007, p284-6) and a European subject plate (Hervoüet 1986, No 7.115).

The design can be attributed to the workshop producing designs by Cornelis Pronk and it may even be one assembled by him, or by a second talented designer working with the VOC who may have been responsible for a number of the other designs attributed to this workshop but with no direct attribution to Pronk.

These blue and white examples are the best of their type being made at the same time as the *famille rose* examples. The pattern was ordered later in blue and white but is of poorer quality and is found on many different shapes, whereas the earlier ones are mostly on plates like this.

References: Howard & Ayers 1978, p304, No 298, a *famille rose* dinner plate; Howard 1994, p78, No 60, a *famille rose* dinner plate; Jörg 1997, p287, fig 334, a *famille rose* saucer; Cohen & Cohen 2005, Cat 11, a large *famille rose* charger; 2006, Cat 32, a later blue and white tureen and cover with the same design; 2013, p58-67.

Dame au Parasol pattern

M&J, 1718
plate 46

M&J, 1718
plate 47, reversed

M&J, 1718
plate 52

Left: Eurasian Spoonbill, (*Platalea leucorodia*, Linn. 1758)
Centre: female Goosander, (*Mergus merganser*, Linn. 1758)
Right: male Ruff (*Philomachus pugnax*, Linn. 1758)

Doctors' Visit pattern

M&J, 1718
plate 49

Muscovy Duck
(*Cairina moschata*, Linn. 1758)

Doctors' Visit

M&J, 1718
plate 48

Pied Avocet
(*Recurvirostra avosetta*, Linn. 1758)

Doctors' Visit

M&J, 1718 Edn
plate 49

Garganey
(*Anas querquedula*, Linn. 1758)
from a 19th C print by Magnus Wright

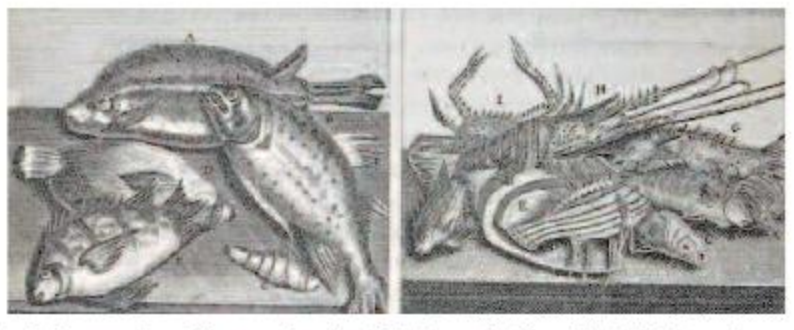
a typical plate from Francois Valentijn, 1726

'swans' basin, (probably to go with 'Handwashing' cistern) two details, image courtesy Floris Van Der Ven

> *I live in a city. I know sparrows from starlings. After that everything's a duck as far as I am concerned.*
>
> Terry Pratchett

two of the seven different trios of fish used by Pronk, (six on the Doctors' Visit pattern and one inside the 'swan' basin)

M&J, 1718, plate 48, two details
Mute Swan, (*Cygnus olor*, Gmelin 1789)



detail from a plate of images showing fish drawn by Cornelis de Bruijn collected off the Island of Edam in the Bay of Batavia, from his Voyages par le Moscovie, en Perse et aux Indes Orientales, *2nd ed 1718, Amsterdam: R&G Wetstein.*

The Books:

The bird print details here marked 'M&J' are from plates 46-52 of the 1718 edition of *Theatrum Universale Omnium Animalium* by John Johnston and engraved by Matthaus Merian the Younger, first published 1650-3. It was re-edited by Hendrik Ruysch in 1718, published in Amsterdam by Rudolph and Gerard Wetstein (or Wetstenios) with an additional section on Indo-Pacific fish based on the drawings of Samuel Fallours.

Fallours' drawings were also used for Louis Renard's *Poissons, Ecrevisses et Crabes*, (1719, Amsterdam: Louis Renard) and later for the fanciful Vol. 3 of Francois Valentijn's *Oude en Nieuw Oost Indien*, (1726, Dordrecht & Amsterdam: Joannes van Braam & Gerard Onder de Linden).

The Wetstein brothers also acquired much of the print run of Cornelis de Bruijn's 1711 *Voyages par le Moscovie, en Perse et aux Indes Orientales* which they re-published in 1718.

25

Large Dinner Plate

Arita, Japan
Edo period circa 1738
Dutch Market
Diameter: 10½ inches; 27 cm

A rare blue and white Arita porcelain plate, with the *Dame au Parasol* pattern after Cornelis Pronk, stilt marks to base.

The Pronk parasol pattern is known in Japanese porcelain in polychrome and blue and white examples, though the latter is much rarer. They follow the design closely though the clothing and hair of the ladies has adapted to Japanese styles.

The parasol pattern is the first design commissioned by the VOC from Cornelis Pronk and was sent to Canton in 1734. Later the design was also sent to Deshima in Japan but there was disagreement over the price and no orders were placed. However small numbers of Japanese pieces are known so some must have been made as samples or private commissions. Only dinner plates and a small saucer in the Groningen Museum have been recorded. A small polychrome plate from a child's service was recently discovered (Cohen & Cohen 2013, p65.).

References: Jörg 1980, p70, No 32, blue and white plate, Nos 33 &34 two small saucers in Japanese blue and white; Other blue and white examples are in The Ashmolean Museum, Oxford, (EA2008.64) and the New York Metropolitan Museum (2002.447.123) which also has a Japanese blue and white barbers' bowl (2002.447.72) clearly inspired by this design but significantly different.

26

Eggshell Soup Plate

Yongzheng period circa 1730
European Market
Diameter: 9 inches; 23cm

An extremely fine eggshell porcelain soup plate painted in overglaze blue enamels with an interior scene of a Chinese couple.

This unusual decoration is a subtle combination of blue enamel, black and gilt. The porcelain is the finest eggshell which is characteristic of the best 'cabinet' pieces from this period.

Some people claim that marriage interferes with romance. There's no doubt about it. Anytime you have a romance, your wife is bound to interfere.

Groucho Marx (1890-1977)

27

Eggshell Soup Plate

Yongzheng period circa 1730
European Market
Diameter: 9 inches; 23cm

An extremely fine eggshell porcelain soup plate painted in overglaze blue enamels with an interior scene of a Chinese couple.

En suite with the previous item.

This morning I had cause to have typewritten an autograph letter I wrote to the father of a certain undergraduate. The copy as I received it asserted that the Master of Balliol had a solemn duty to stamp out unnatural mice.
Benjamin Jowett, speaking about errors accumulating in ancient texts from repeated copying, in Tom Stoppard's play *The Invention of Love* (1997)

28

Small Eggshell Bowl

Yongzheng period circa 1730
Dutch or English Market
Diameter: 5½ inches; 14cm

A Chinese small eggshell bowl painted with panels of flowers reserved on a grisaille cell-diaper, the interior with more flowers.

The panel of flowers is very similar in style and palette to the borders on the rare eggshell armorial soup plates bearing the central arms of Dutch surgeon Ahraham Titsingh (see Cohen & Cohen 2013, p24).

Reference: Williamson 1970, pl XX, two small bowls of similar size and decoration but with birds and figures.

29

Eggshell Berry Dish

Yongzheng period circa 1730
Dutch or English Market
Diameter: 6½ inches; 17cm
Provenance: ex-collection William B Gruber

An extremely fine Chinese eggshell porcelain small dish, painted in *famille rose* enamels with a pair of ducks or geese.

An excellent example of the very finely painted eggshell porcelain that reached it peak during the short reign of the Emperor Yongzheng. The birds are probably Mandarin ducks (*Aix galericulata*, Linn. 1758) a pair of which symbolise conjugal fidelity in Chinese art.

Here is no eft or mortal snake
But only sluggish duck and drake.
TS Eliot (1888-1965)

30

Soup Plate

Yongzheng period circa 1730
European market
Diameter: 9 inches; 23cm

A Chinese eggshell porcelain soup plate delicately enamelled with a lady and two boys, the rim with *grisaille* cell-pattern border reserved with floral panels.

References: Williamson pl XXXIII, two soup plates with the same central scene but different borders, and a larger dish with similar border but different central group; Jorg 1997, No 241 similar centre but pink border; Santos & Allen, 2005, p54, an identical plate from the collection of Dr Anton C R Dreesmann.

I am not a cat man, but a dog man, and all felines can tell this at a glance - a sharp, vindictive glance.

James Thurber (1894-1961)

31

Soup Plate

Yongzheng period circa 1730
European market
Diameter: 9 inches; 23cm

A Chinese eggshell ruby-back soup plate painted with a lady and three boys playing with two dogs, the rim with mauve cell-pattern border and floral panels.

Reference: Williamson 1970, pl XV, a saucer with very similar central scene including a small dog.

32

Octagonal Dish

Yongzheng period circa 1730
European market
Diameter: 11½ inches; 29cm

A rare Chinese export porcelain ruby-ground octagonal dish, with a central scene of a lady and two boys, the rim with quatrefoil panels of flowers reserved in a deep pink enamel.

I believe there is something out there watching us. Unfortunately, it's the government.

Woody Allen

Our enemies are innovative and resourceful, and so are we. They never stop thinking about new ways to harm our country and our people, and neither do we.

George W Bush, 2004

33

Pair of Dinner Plates

Yongzheng circa 1730
European market
Diameter: 8½ inches; 21.5cm

A very fine pair of octagonal dinner plates enamelled with a pair of roosters on a blue rock, the rim with blue floral reserves on a pink diaper ground, the outer border in green, the underside of the rim chamfered.

The quality of painting on these plates is similar to that found on many of the best eggshell pieces and the thinning of the rim suggest that these were intended for the same collectors, while being thicker and stronger.

34

Saucer

Yongzheng period circa 1730-5
Western or Chinese market
Diameter: 10¾ inches; 27.5 cm
Provenance: ex-collection Sture Bergquist (1896-1988)

A Chinese *famille rose* saucer dish, painted with a lady, two bats and a deer in a rocky landscape.

The figure depicted here is Ma Gu, a goddess originating in Korean mythology and complementary to Hsi Wang Mu the Daoist goddess of immortality. Like Hsi Wang Mu, Ma Gu is also often shown carrying a basket of peaches and accompanied by a fawn and she has a characteristic high chignon. She represents great beauty and is the bringer of charity to the poor and the elderly.

One myth has her bringing a fine peach to her father but on the way home meeting an old lady who had collapsed. She gives the old lady the peach and rushes home to make more food for her. Despite being restrained by her uncharitable (and presumably still hungry) father she returns, to find only the peach stone. She takes it home and plants it, where it quickly grows into a huge tree bearing fruit with healing properties that Ma Gu distributes to the poor.

In her most famous story the *Ma Gu Xian Shou*, she attended the peach banquet where she presented a special wine brewed from cannabis to Hsi Wang Mu. She is revered as the Goddess of Hemp and presides over *The Way of Infinite Harmony*, a Daoist sect that is now undergoing something of a revival in China after persecution during the Cultural Revolution

The saucer shape and the borderless composition are styles appealing to Chinese taste and the presence of engraved Chinese collectors' marks on the front and underside suggest that in its history this dish has been prized by collectors from East and West alike.

35

Brushpot

Yongzheng period circa 1730
European Market
Height: 4¾ inches; 12.5cm

A square form footed brush pot brightly enamelled in *famille rose* with Chinese literary scenes on each face.

The scenes shown here are from *The Romance of the Western Chamber*, probably the most popular literary source for subjects on Chinese porcelain. The Romance (*Hsi hsiang chi*) was written by Wang Shih-Fu (1250-1337) and describes a relatively lowly scholar, Zhang Sheng, from Luo Yang who meets the beautiful Cui Yingying, daughter of a former Prime Minister, in a temple and he is immediately smitten. However the temple is then besieged by a violent bandit called Sun Feihu who marries Cui by force. Cui's mother offers her daughter's hand in marriage to whomever can rescue her.

With the help of friends Zhang eventually defeats Sun and claims his prize. But his potential mother-in-law reneges on her promise and demands that Zhang now pass the Official Examination for the Civil Service before he will be allowed to marry her daughter.

The play ends with their tearful parting, 'hearts entwined' as Zhang sets off westwards for his studies and Cui is carried eastwards in a cart - though the pain of parting is tempered with the knowledge that eventually they will be reunited.

36

Massive Yenyen Vase

Yongzheng period circa 1730
Chinese Market
Height: 30¾ inches; 78cm

An extremely tall *yenyen* vase finely painted in *famille rose* enamels with a scene of Doaist gods and immortals around the body and neck, the lower neck with a band of key pattern in green.

The scene here is the *ba xian zhu shou* or *ba xian qing shou*, which concerns the Eight Immortals visiting the Queen Mother of the West, Hsi Wang Mu, for her birthday and to celebrate the famous peach banquet.

Here the central figure, with iron crutch and double gourd appears to be Li Tieguai. Born in the Western Zhou period, he was a handsome young man called Li Yuan who studied Daoism and practised 'out-of-body' travelling. He set off on a visit to Lao Tzu, the founder of Daoism, to learn the secrets of immortality, and instructed his apprentice to guard his body while his spirit was away. Unfortunately, the apprentice thought he had died and had him cremated. When Li returned, he had to take the only available body, that of a starved lame beggar in a nearby ditch. His soul often resides in the double gourd vase, from which he also dispenses medicine to the lame and sick, for whom he is the patron deity. Here he is conjuring from it a *jue*, a tripod vessel for wine, on a tray, which he is offering to Hsi Wang Mu floating on clouds with her attendants.

The neck shows Hsi Wang Mu with Ma Gu and a deer.

Vases of this massive size are unusual and the style and quality of this piece suggest that it would have been for the Chinese market - and quite possibly for the Summer Palace from where it might have been taken after it was destroyed in 1860.

> *If we extend unlimited tolerance even to those who are intolerant, if we are not prepared to defend a tolerant society against the onslaught of the intolerant, then the tolerant will be destroyed, and tolerance with them.*
>
> Karl Popper, The Paradox of Tolerance from *The Open Society and Its Enemies* (1945)

References: A vase of the same shape and size but late Kangxi period and decorated in *famille verte* enamels is in the Victoria and Albert Museum, London.

Hsi Wang Mu

The Eight Daoist Immortals: not all are clear but far left is Lan Caihe with a basket of fruit, then Lu Dongbin with a scroll, centre is Lie Tieguai, and the three immediately to his right are Zhang Guolao, Zhongli Quan and Cao Guojiu, the woman at top right is He Xiangu and the figure far right is probably Han Xiangzi.

37

Spittoon

Yongzheng/Qianlong circa 1735-40
Dutch Market
Width: 5¼ inches; 13.5cm

A Chinese *famille rose* spittoon (*zhadou*) of lobed form with everted lobed rim, brightly painted with flowers.

The shape is also known as a cuspidor (from the Portuguese cuspir = to spit) and is found in Chinese tradition. It is believed that it was introduced to Europe by the Dutch in the seventeenth century.

The wide brimmed form first appeared in the Tang dynasty and the addition of handles developed in the early eighteenth century.

Sargent (2012) quotes the English physician Ellis Veryard (1657-1714) who wrote of his travels in Holland: "You had almost as good spit in a Dutch Woman's face as on her Floor, and therefore there are little Pots or Pans to spit in."

References: Sargent (2012) p263; Howard 1994, p228, No 269, a blue and white spittoon of similar shape from the wreck of the *Geldermalsen*, sunk 1752; Lange 2005, p155, a similar example.

He had the look of one who had drunk the cup of life and found a dead beetle at the bottom.

PG Wodehouse (1881-1975)

38

Spittoon

Qianlong circa 1740-50
Ducth Market
Width: 5¼ inches; 13.5cm

A Chinese *famille rose* spittoon (*zhadou*) of lobed form with everted octagonal rim, painted with flowers and landscape panels.

Delft spittoon, c. 1747
Victoria & Albert Museum, London

39

Pair of Rosewater Sprinklers

Yongzheng period circa 1735
European Market
Height: 7 inches; 18cm

A pair of Chinese export porcelain rose-water sprinklers painted in *famille rose* enamels with flowers.

The form is derived from middle eastern types in metalwork and ceramics. The market for such items would have been driven by the fashion for *turquerie* - or anything reminiscent of the exotic and sensual 'orient'.

ceramic rose-water sprinkler, made in Iran, 1650-1720, Victoria & Albert Museum, London

40

Pair of Salts

Qianlong period circa 1760
European market
Length: 3½ inches; 8.5cm

A fine pair of *famille rose* trencher salts with lobed rims, painted with birds, the rim with gilt chain border.

The design on these is similar to one from Continental faience factories, including Hochst. The birds are somewhat fanciful and exotic including what could be a phoenix in a tree. The chain border is a useful dating element as it was first used around 1755 but mainly during the 1760s.

Right Mr Braithwaite - The Sun Will Come out Tomorrow. Fat chance.

Julie Walters in *Billy Elliot*

41

Pair of Vases and Covers

Qianlong period circa 1740
European Market
Height: 18 inches; 46cm

A fine pair of Chinese export porcelain baluster vases and covers, brightly enamelled with leafshaped floral reserves on a blue 'cracked -ice' ground.

The cracked-ice ground in deep blue enamel on these vases is a rare feature. This ground was used mainly on blue and white porcelain of the 17th century, which this is harking back to but, although sometimes used in small parts of a design in pale blue or pink, used so extensively on eighteenth century *famille rose* porcelain like this is very rare.

Cracked-ice (*bingzhanwen*) was a popular decorative motif in the 17th century, recommended by Ji Cheng in his 1631 guide *The Craft of Gardens (Yuan ye)* for use in shutters and stone panels.

It evokes the description of a sage in the *Dao de jing* by Laozi in the 6th century BC:

shrinking
as ice when it melts
plain
as an unknown log.

42

Five Piece Garniture

Qianlong period circa 1745
European market
Height: 10¼ inches; 26cm

A Chinese *famille rose* five-piece garniture decorated with a peacock perched on rockwork in an abundant flower-garden, three baluster vases and covers and a pair of beaker vases.

The blue and white garnitures of an earlier period that might have been used by Daniel Marot in his elaborate decorative schemes for 17th century interiors, gave way to more delicate *famille rose* forms, such as these, suitable for the domestic interior in the mid-eighteenth century. Similar garnitures are known with pheasants, phoenixes and roosters.

The peacock here is painted green, the model being the rare Green Peafowl *(Pavo muticus*, L. 1766) which was found in China in the eighteenth century.

You can safely assume you've created God in your own image when it turns out that God hates all the same people you do.
Anne Lamott (b1954)

43

Large Punchbowl

Qianlong period circa 1745
European Market
Diameter: 15¾ inches; 40cm

A large Chinese *famille rose* punchbowl, painted with peonies and rocks, the interior with flowers and an ornate rim border.

References: Nadler 2001, p76, an almost identical bowl reputed to have belonged to the Peale family of artists in the US; Gyllensvard 1990, p112, fig 228, an identical bowl.

44

Pair of Winecoolers

Qianlong period circa 1770
European Market
Height: 11 inches; 28cm

A pair of large *famille rose* winecoolers of moulded silver form with loop handles, painted with flowers, the rim with a gilt spearhead border below a moulded rib.

The floral decoration here is of a European type similar to that on late period Lowestoft porcelain (1768-1800).

45

Pair of Tureens, Covers and Dishes

Qianlong period circa 1760-70
European market
Length of stands: 16 inches; 41cm

A rare pair of Chinese export porcelain *famille rose* tureens, covers and associated dishes with the 'King John' rooster pattern.

João Maria José Francisco Xavier de Paula Luís António Domingos Rafael (1767-1826), King John VI of Portugal, was the second son of Maria I, but he became heir when his older brother José died of smallpox in 1788. In 1785 he married Carlota, daughter of King Charles IV of Spain, the marriage requiring a papal dispensation as she was only ten years old. She bore him nine children, including Miguel I, who was King of Portugal 1828-34 (known as the 'Usurper' - he was replaced by his elder brother Pedro IV of Portugal, and I of Brazil).

By 1792 Maria I showed such signs of mental instability that her doctors declared her unfit to rule, with no prospect of recovery. Initially reluctant to adopt a formal regency John gradually took over the reigns of power - and by 1799, when he became Prince Regent officially, he was already fully in charge.

In 1807 the French invaded Portugal and John was forced to flee to Brazil under British protection. Famously he took with him a substantial amount of his Chinese export porcelain, including two services with patterns that are now known as 'King John', one with peafowl and one with cockerels, which included these tureens. This design is much rarer than the peacock design.

In 1815 Napoleon was defeated and the next year Maria died and John assumed the throne but did not return to Portugal until 1821 because of much instability there.

He was a controversial ruler who lived in tumultous times and his reputation has been subject to much ridicule, though recent historians have attempted to sort myth and propaganda from the facts. He was certainly a major influence in the formation of the new nation of Brazil, where he set up publishing houses, botanical gardens, the Brazilian merchant navy, a fire department and a charity hospital.

Reference: Mezin 2002, p73, a dish from this service.

46

Pair of Nodding-head Maidens

Qianlong period circa 1745
English Market
Height: 12 inches; 31 cm

A fine pair of Chinese export porcelain nodding head ladies, each bearing a vase, the robes in iron red, on square bases.

The heads of these ladies are separate and have weights which extend into the hollow bodies of the figures so that when nudged the heads nod elegantly. It has been suggested that these figures are copies of German chinoiserie models, possibly after Meissen, illustrating the constant exchange of designs between the east and west in the eighteenth century.

References: Howard 1994, p258, No 308, a similar pair with different colouring; Howard & Ayers 1978, p614, No 643, a similar pair which is suggested to be derived from a chinoiserie original; Williamson 1970, plate LIX, various figures; Sharpe 2002, p209, a pair of ladies with lotus candleholders but with unusual feather shoulder mantles possibly of South American influence; Cohen & Cohen 2003, No 23, a similar pair.

It's not true that I had nothing on. I had the radio on.
Marilyn Monroe (1926-1962)

I've often wish'd that I had clear,
For life, six hundred pounds a year;
A handsome house to lodge a friend;
A river at my garden's end;
A terrace walk, and half a rood
Of land set out to plant a wood.
Jonathan Swift (1667–1745)
Imitation of Horace

47

Pair of Urns

Jiaqing period circa 1800
English or American Market
Height: 16½ inches; 42cm

A pair of pistol handled urns, modelled after a Marieberg type, with a central grisaille roundel, with flat topped covers and on a square base.

This type of vase became very popular in the late eighteenth and early nineteenth century as part of the neo-classical style adopted by Robert Adam, inspired by the excavations at Pompeii.

The urns are originally derived from classical funerary urns and this style was first revived in the late sixteenth century by Stefano della Bella (1610-1664) for Ferdinand de Medici in Florence. The Bella designs were published in England by Israel Sylvester and a later edition by Sayer was used by Wedgewood as a model for such urns. They were copied by Marieberg and Rörstrand in Sweden and also by other European factories such as Sèvres in France.

The Chinese export versions of the vases are found in an inventive array of styles, with handles of various forms, greek-key, pistol, flowers and the covers with knops of lotus bud, Chinese boys, the 'weeping widow', and some with high reticulated domes. All have the swags and the roundels (some with monogrammes) and the bases are mostly square and usually painted to resemble marble or porphyry, black as in this pair or *faux bois* as in the pair opposite.

References: Grandjean 1965, fig 128, cat 143, a single urn with Greek-key handles and a weeping widow finial; fig 126 a single with pistol handles; Howard & Ayers 1978, pp556-7, two urns; Howard 1994, p245, No 291, a pair of urns; Beurdeley 1962, p67 an urn of this shape but with the '*urn mysterieuse*' design; p198, cat 206, a similar urn with simple gilding but different grisaille scene in the medallion; p165, Cat 70, a single vase, key handles; Antunes 2000, No 123, a pair of urns; Veiga 1989, p313, a pair; Wirgin 1998, p168, No 180, a pair of urns in blue enamels; Cohen & Cohen 2000, p38, No 28 a pair with monogramme of Gustav L Sifwertson; Cohen & Cohen 2004, p56, a pair of urns with floral handles and weeping widow finial; Cohen & Cohen 2008, p57, a pair with key handles.

Urn from Marieberg, 18th century

48

Pair of Urns

Jiaqing period circa 1800
English or American Market
Height: 15 inches; 39cm

A pair of pistol handled urns, modelled after a Marieberg type, with a central grisaille roundel, with flat topped covers and on a square base.

Urn from Marieberg, 18th century

49

Set of Three Shell-form Dishes

Jiaqing period circa 1810
English or American Market
Length: 10 inches; 25cm

A set of three unusual shell-form dishes, after an English or French porcelain type, painted in overglaze blue enamel and gilt, each on three feet.

Variations of this form are found in Sevres procelain, notably a *compotier coquille* from the Archduke Ferdinand of Austria service (1785) and another with birds from the Auckland service (1786). The form is also known from the porcelain factory on Rue Thiroux, Fabrique de la Reine, Marie Antoinette's private factory.

These Chinese examples are closer in style to English porcelain from Worcester, Derby, Caughley and others including two Coalport examples, one from a service for Augustus of Hanover and another from the 'Animal' service with a central image of an ape.

This trio is finely potted with elaborate handles and shaped rims, close to some Worcester and Derby examples, but the precise model has yet to be found.

References: Regine De Plinval De Guillebon (1972) *Porcelain of Paris, 1770-1850*, Pub: Walker & Co, p95, a shell dish; Shrewsbury Museums Service: a Coalport 'Animal' shell dish (C.490/3).

> *Look on every exit as being an entrance somewhere else.*
> Tom Stoppard,
> *Rosencrantz and Guildenstern Are Dead* (1966)

Covered Pot and Saucer

Jiaqing period circa 1810-20
Portuguese or Brazilian Market
Height: 5 inches; 13cm
Provenance: ex-collection Jorge Getulio Veiga

An extemely rare pot, cover and stand with overglaze iron-red ground, with portraits of a Chinese family, possibly merchants in Canton.

The people depicted here seem to be portraits of an actual family and there has been speculution about the identity of the sitters. Veiga has optimistically suggested that they are the Imperial family, however they are much more likely to be a family of Chinese merchants, probably based in Canton and known to the supercargo who would have ordered this piece. It would appear to be the sugarpot from a teaservice. The only other piece recorded is a small plate.

The unusual iron red overglaze ground appears to be imitating the brown glaze used in 'Batavian' ware.

References: Veiga 1989, p94, this item and the small plate, purchased in the Rio de Janeiro market; Grandjean 1965, fig 110, Kat 97, a pot and cover the same shape as this; Huitfeldt, p121, same shape but decorated *en grisaille*.

51

Pair of Ice-pails, Liners and Covers

Jiaqing period circa 1810-20
English Market
Height: 11 inches; 28cm

A pair of extremely rare Chinese export porcelain icepails, with covers and liners, decorated with various fruit and vegetables.

These are of a very rare form in Chinese export porcelain, copying a european shape made mainly between 1780 and 1830. Early examples were made in Leeds and later at Spode for Lady Stafford (see design illustrations). The decoration is finely painted and no similar examples of this subject are recorded.

This shape is specially designed to hold salted ice in the base and round the knop of the cover. The icecream or sorbet would sit on the liner where it could be kept frozen for several hours.

References: Sargent 2012, p423, a pair of the same form, with decoration in salmon pink and gilt; Lee 1974, p175, No 178, a blue and white pair with 'canton' decoration; Godden, G 1969, *Caughley and Worcester Porcelain* 1775-1800, plate 125 for the shape; Lunsingh Scheurleer 1974, No 184, a single example with different knop in the Fries Museum, Leeuwarden.

Spode design, c1829

Leeds design

52

Enamel Basin and Cover

Qianlong period, circa 1745
European Market
Diameter: 17¾ inches; 45cm

A painted enamel basin and pierced cover, densely decorated with flowers, the underside decorated with three fruit.

In 1925 a discovery was made in the Forbidden Palace of a collection of very fine *hua falang* or 'painted enamels' which came from the period 1720-1780. Each was packed in individual cedarwood boxes and stored in the Duanming Palace, next to the east wing of the Qianqing Palace. These items are now in the National Palace Museum, Taipei.

The objects tell the story of the evolution of Chinese enamelling, beginning with the activities in the reign of Kangxi. He was fascinated by the different techniques of enamelling on metal, glass, Yixing wares and porcelain and encouraged experimentation and the importing of ideas and expertise from the West. He extended the Beijing Workshops in 1693 and built a glass factory in 1696 under the direction of Kilian Stumpf (1655-1720) who taught the Chinese how to prepare different enamel colours.

By 1706 Kangxi was distributing enamelled glasswares as presents and enamelled copper boxes with Kangxi marks are known from this period. By the end of his reign the French Jesuit Missionary Jean Baptiste Gravereau was supervising the enamelling and this coincides with the development of the pink enamel that gave its name to *famille rose*.

The artistic styles of enamels during the reign of Kangxi were mainly Chinese, derived from cloisonné. But under Yongzheng the designs flourished, influenced by European enamels brought to the workshops and by painters such as Castiglione, who is known to have painted in enamels, and his student Lin Chaokai who was active during Yongzheng's reign.

By the early Qianlong period an Imperial workshop had been established at Canton and the production of painted enamel in Canton was highly sophisticated and, as well as being mainly for the domestic market, some of the best pieces were exported to the Scandinavian Market, including a group of sconces (see Cohen & Cohen 2012, No 15). Other items are known which may have been part of the same trade such as a rare pierced mirror frame (Cohen & Cohen 2012, No 16), a lantern (Cohen & Cohen 2013, No 61) and this and the next two items in this catalogue.

53

Enamel Footed Basin

Yongzheng/Qianlong period, circa 1735-40
European Market
Diameter: 18 inches: 46cm

An extremely fine painted enamel basin, with a pair of mandarin ducks within elaborate borders, the underside equally well painted with a pair of cranes, on three small feet.

The superb quality of this piece, extensively decorated on both sides, suggests that it was made in the Imperial enamelling workshops in Canton, which had been set up about 1730, and it is known that special orders for the Western market were fulfilled by this workshop.

> *Like so many substantial citizens of America, he had married young and kept on marrying, springing from blonde to blonde like the chamois of the Alps leaping from crag to crag.*
>
> PG Wodehouse (1881-1975)

54

Pair of Enamel Sconces

Qianlong period, circa 1738-42
European Market
Height: 20 inches; 50.5 cm
Provenance: ex-collection Abreu Burmester

A rare pair of Chinese export painted enamel wall sconces, *repoussé* moulded with brightly coloured flowers, European metal sconces and mirrors.

The Imperial enamelling workshop in Canton produced a range of such sconces, mainly for the Scandinavian market, including several sets for the Danish Royal palaces. This par-

ticular design is unrecorded but the quality and exuberant style suggest that they may have been part of such a set, ordered between 1738 and 1742. There are also elements shared with sconces known to have been in the Royal palaces such as the birds at the top of the design. Two orders, one for 16 arrived in Copenhagen in 1740 and the other for 12 ordered in 1741, both possibly by supercargo Christen Lintrup who was in Canton in 1738 and 1741.

References: Clemmensen, T and Mackeprang, MB. 1980, p148-58, discussion of Lintrup's voyages; Krog, Ole Villumsen et al 2006, p192–5, figs16–19; p352–5; p621, cat 203 four similar sconces from Christianborg Palace; p262, cat 204, two further sconces now at Frederiksborg Castle, Hillerod; Arapova, Tatiana E. 1988, Nos 15 & 16, plates 9 & 10, two further sconces; *Du Tage à la mer de Chine: Une épopée portugaise*, p181, No 84 and p174.

55

Meatdish

Qianlong period circa 1740
European Market
Length: 18¾ inches; 48cm

A large Chinese export armorial meatdish with unidentified continental arms containing a squirrel device, the border with finely painted floral sprays.

Blazon: *chequy on a chief azure a squirrel sejant gules*
Crest: *a squirrel sejant gules*

The fine enamelling of the flowers in the borders suggests a fairly early date for these. The arms are unknown but the style of the mantling and the shield suggests a Dutch or Scandinavian family. It is most likely taken from a bookplate. The squirrel with its arms up like this is supposed to be cracking nuts, missing here, and appears thus in the arms of the Hervey family, as used in 1636, by William and Thomas Hervey of Dorchester, Massachusetts.

The crest of a squirrel is used by the Sichterman family, with a well-known Chinese armorial service ordered in the eighteenth century, but their coat of arms has a squirrel on a gold ground. The French family of Nicholas Fouquet, Finance Minister for Louis XIV has a standing squirrel on his coat of arms.

The division of the blazon in half is similar in style to some Portuguese armorials and these dishes are known to have been in a Portuguese collection but they remain unidentified.

Reference: Huitfeldt 1993, p143, large pierced basket from this service, arms unidentified but she suggests they may be English.

56

Pair of Meatdishes

Qianlong period circa 1740
European Market
Length: 16½ inches; 42cm

A pair of large Chinese export armorial meatdishes with unidentified continental arms containing a squirrel device on a chequered floor, the borders with finely painted floral sprays.

57

Charger

Qianlong period circa 1745-50
English Market
Diameter: 15 inches; 38cm

A fine Chinese export porcelain armorial charger with the arms of Cooke quartering Warren with Twysden *in pretence*, the centre with a view of Fort St George, Madras, the rim with views of Plymouth Harbour.

This service was ordered by Sir George Cooke (1705-1768), only son of Sir George Cooke of Harefield, chief prothonotary in the court of common pleas, by his wife Anne, daughter of Edward Jennings of Dudleston, Shropshire. His paternal grandfather was John Cooke of Cranbrooke, Kent, (though the Cooke family originated in Leiden, Holland) who married an heiress, Mary Warren (d1691) of Cheshire hence the quartering of the Cooke arms with that of Warren. Coincidentally, Mary may have been a relative of Richard Warren who sailed on the Mayflower and whose daughter Sarah married John, son of Francis Cooke, also on the Mayflower. Francis was born in Biddenden in Kent and grew up in Leiden and is likely a relative of Sir George!

He was a barrister and the MP for Tregony (1742-47) and Middlesex (1750-68). He was a Tory, called "a pompous Jacobite" by Horace Walpole, and mainly followed Pitt. In one vital vote in 1764 he was carried to the house suffering from the gout which eventually killed him.

He married in July 1735, Catherine, daughter of Sir Thomas Twysden, 4th Baronet, of East Peckham, Kent, who bore him seven sons. She was an heiress hence the Twysden '*in pretence*' arms. George succeeded to the estate at Harefield in 1740, where his father had built a fine house, Belhammonds (now Harefield Park), which stands now in ruins having served as a hospital for much of the 20th century. George, the son, built a fine stable block with a clock tower and sundial, on top of which he placed the eagle family crest.

The Cooke family crest over the stable block at Harefield Park, built by Sir George Cook (1705-1768)

The central image is probably derived from a drawing of Fort St George Madras by Jan van Ryne (1712-60) which was later used in a print by Robert Sayer, 1754. Other services have different views from the same drawing. The righthand rim cartouche shows Plymouth Harbour with the 1747 folly at Mount Edgecumbe, an artificial ruin built from mediaeval stone from

the churches of St George and St Lawrence, Stonehouse, which replaced a navigation obelisk - and the Eddystone lighthouse built circa 1709. The lefthand cartouche represents the Pearl River near Canton, though it has become remarkably similar to the Plymouth view, with the pagoda now resembling the lighthouse and similar ruins on the right, and in the distance is an island with a pagoda, probably Whampoa. These scenes were first used on a service for Lord Anson of about 1743.

Fort St George was the main port of call between Plymouth and Canton for ships in the China trade so these scenes are logical.

References: Howard 1974, p325, a plate from this service - and other services with similar decoration; p46-9, the Anson service discussed; Litzenberg 2003, p103, No 88, plate; Phillips 1956, pl 35, plate; Victoria & Albert Museum, FE.61-1978, a sauceboat.

Eddystone Lighthouse, built 1709

Mount Edgecumbe Folly, built 1747

detail from print of Fort St. George, in Madras, after a drawing by Jan Van Ryne (1712–60), Engraved by W. Proud, Published by Robert Sayer, 1754, showing the two buildings in the central cartouche.

58

Strainer Dish and Mazarin

Qianlong period circa 1767-9
Dutch Market
Diameter: 20 inches; 51cm
Provenance; ex-collection Elinor Gordon.

A Chinese export porcelain *famille rose* armorial drainer dish and mazarin, in Meissen style, with the arms of Van Tets and Hartingh *accollée*.

This is a fine large example of armorial porcelain from an extensive service ordered in 1767 by Arnoldus Adrianus van Tets (1738-1792) whose arms are shown with those of his second wife Wilhelmina Jacoba Hartingh (1750-1813) whom he married in Batavia in 1767. This is further shown by the initials VT and H on the rim.

The unusual rim cartouches are unidentifed but may be derived from a painting of the Virgin Mary carrying the infant Jesus with John the Baptist and a putto, being greeted by someone bearing a palm, prefiguring the Passion of Christ. Similar subjects were popular in the 17th and 18th centuries.

Arnoldus van Tets was the son of Lambert Jacob van Tets (1718-58) born in Batavia but a councillor in Veere in Holland and a Director of the WIC before dying in Guinea, Africa. Lambert married in 1737 Johanna Cornelia Vrolikhart (1719-1787) and Arnoldus was their first born. He studied Law at Leiden, qualifying in 1755 and then sailing on the EI *Rhoon* to Batavia where he stayed for 13 years, rising in the ranks of colonial administration. He married his first wife in Batavia in 1757 and she died in 1765.

He returned to Holland in 1768 with his new young wife, the daughter of Nicholas Hartingh (1717-66), a councillor in Batavia. His second wife bore him seven children and he served in Dordrecht as an Alderman and Burgomaster, purchasing a manorial estate at Langerak in 1775 where he finally settled. A son by his first wife, Adrianus (1764-92) had descendants ennobled in the 19th century.

References: Kroes 2007, p347, No 266; Gordon 1984, p32, more of this service, including an illustration of this dish but without mazarin; Howard 1994, p137, No 144, three baskets from this service; Nadler 2001, p77, No 62, dish & mazarin but with floral design.

Arnoldus van Tets

Wilhelmina Hartingh

Left: Arnoldus and Wilhelmina van Tets and six of their children, by Abraham van Strij (1753–1826)

Arnold Willem, b1771

Jacoba Maria, b1772

Johann Frederik, b1774

Johanna Wilhelmina, b1776

Johanna Louisa, b1778

Jacoba Johanna, b1780

59

Dinner Plate

Qianlong period circa 1750
German or Dutch Market
Diameter: 9 inches; 23 cm
Provenance: ex-collection Per Toftager

A grisaille dinner plate, decorated with a central scene of *Les Noces de Daphnis et Chloe* after a 1718 print by B Audran, with a coat of arms of Lindenberg (or van Zinnicq), on the rim in *famille rose*.

This plate combines interest for the collector of armorial and of European subject prints on Chinese export porcelain. The central image is a fine quality rendition *en grisaille* of a drawing by Phillippe d'Orleans working with the painter Claude Audran. It was enraved by Claude's brother Benoît Audran for the book *Amours Pastorales de Daphnis and Chloe, Book 4* (de Longus, Paris 1718). In this case the plate is probably taken from a 1745 edition.

The arms have been tentatively identified by Kroes 2007 as possibly van Zinnicq and more assertively by Castro 2007 as those of Lindenberg of Lubeck, suggesting that it was for Johann Caspar Lindenberg (1740-1824) a prominent lawyer in Lubeck and Mayor of the city. He had several sons including one Aldoph who moved to Portugal in the early 19th century. Johann Caspar would have been too young in 1750 to have ordered this, so more likely it was ordered by another member of the family who has not been traced.

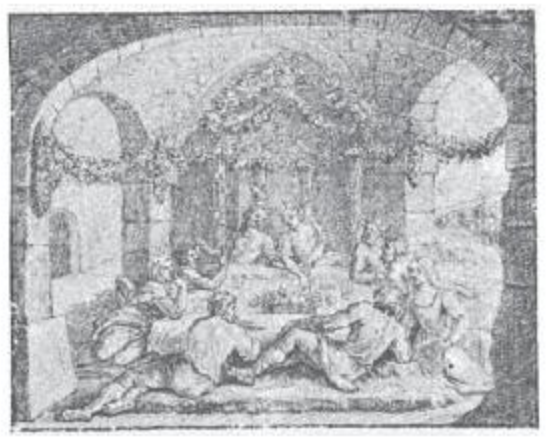
References: for this service: Kroes 2007, p530 a plate as "Van Zinnicq?"; Castro 2007, p157, a dish from this service, identified as Lindenberg; for plates with similar central scene but four 'valentine' pattern cartouches on the rim and no arms: Jorg 1997, No 324; Hervouet & Bruneau 1986, p194, No 9.1; Lunsingh Scheurleer 1989, fig 211.

Johann Caspar Lindenberg
by JJTischbein, 1773

armorial device from memorial to JC Lindenberg in Lubeck Marienkirche

A dreamer is one who can only find his way by moonlight, and his punishment is that he sees the dawn before the rest of the world.

Oscar Wilde (1854-1900)



drawing by Phillippe d'Orleans

print by Benoît Audran, 1718 edition

print by Benoît Audran, 1745 edition

60

Pair of Dinner Plates

Qianlong period circa 1761
Portuguese (English) Market
Diameter: 9 inches; 23cm

A rare pair of Portuguese market octagonal dinner plates with the central arms of Mendes da Costa, the cavetto with a chain border, the rim with scattered flowers in bright famille rose.

These plates come from a very rare and unusual service made for the exiled Portuguese Sephardic Jewish family of Mendes da Costa. The arms show six rib bones (Costa = rib). Earlier Chinese export examples are known in blue and white with these arms for the Portuguese market. Three services are known for the English market using these arms which were granted in England in 1723 to Leonora Mendes da Costa, widow of Alvares Mendes da Costa 'late of Highgate, Hornsey, co Middlesex... having represented that her husband and his ancestors had lived in the credit and reputation of gentlemen... but in regard to their foreign extraction... her said husband and his descendants being naturalised by Act of Parliament.' (quoted thus in Howard 2003, p348).

Castro suggests that this service was ordered by a son (Joao) of Catarina Mendes da Costa, who combined their names. Howard gives the monogram as KMDC. However closer examination suggests it is HMDC which would be for Hananel Mendes da Costa (1739-1810) son of Jacob and Branca (d1777), and of the same family though the genealogy is uncertain.

Hananel was born in Hackney and became a successful and wealthy merchant in London, trading diamonds and coral with India, working with his uncle Benjamin and very active with the East India Company. The Mendes da Costas had a close association with the de Castro family who also traded coral from India, a relationship that was further cemented when Hananel's daughter Judith married Moses de Castro in 1784.

From 1761 he traded under his own name and he married about this time to Ester (named in his will as his widow 1810 and she died 1813). It is assumed that this service was also ordered at this time - the chain border in the cavetto of the plate is very typical of the 1760s. He lived in Willoughby House, Edmonton from 1764-1773 moving to Devonshire Square, Bishopsgate St. about 1780. His son Hananel (1789-1826) was President of the Royal Medical Society in 1816. He traded in whatever he could: in 1774 he is mentioned as buying 291 hogsheads of tobacco imported from Maryland, in the American Colonies, by Joshua Johnson, which he sold on to the Dutch market.

The Mendes family were from a Sephardic Jewish family that had been forced, under threat of execution, to convert to Christianity by the Inquisition in the Iberian peninsular in the sixteenth century. By the seventeenth century a number of such families had moved to London, Vienna or Amsterdam where they had become very successful merchants. These families included da Costa, Lousada and D'Aguilar - all of whom intermarried with the Mendes family and some were later ennobled.

Fernando Mendes's sister Leonora (who had been granted these arms in 1723) had married her first cousin Alvaro da Costa, who had moved from Portugal to London in 1660. Their son Moses (Anthony) became the husband of Catarina, his first cousin, in 1698. Moses was a very successful banker and owned substantial shares in the Bank of England, though he was never on the board. In 1727 he took an action against the Muscovy Company, a trading company, that had refused to admit him as a member on the grounds of his Jewish background. Although the Attorney-General decided that he should be admitted, the Company petitioned parliament to change the law so that they could refuse membership to Jews.

Moses Mendes da Costa painted by his wife Catarina

Catarina was the daughter of Fernando Mendes, the Marrano doctor of the Portuguese King John IV. Fernando accompanied King John's daughter Catherine of Braganza to London to marry King Charles II of England. Catarina was born in 1678 in Somerset House in London and Queen Catherine, after whom she was named, was her sponsor. Catarina was a talented painter and a number of her portraits of her family survive including one of her father in the collection of the Brevis Marks Synagogue, London. Moses died in 1747 and Catarina in 1756.

Another service of about the same date is known from a milk jug and has a 'crescent for difference'. A much later third service is known from about 1880 possibly ordered by Sir Michael Costa (1810-1884) a composer and conductor. All three of these have the three plume crest. An Isaac Mendes da Costa, possibly a son of Catarina, moved to Amsterdam and joined the Dutch military, being posted as second lieutenant to Java, Dutch East Indies.

References: Howard 1974, p551, this service; *CAP Vol II*, p348, the milk jug with 'crescent for difference'; p704, the 1880 service; *The Gentlemen's Magazine*, Jan 1812, Vol 82, p22, an article on the Mendes da Costa family by a member of the family using personal MSS; *Joshua Johnson's Letterbook 1771-1774: Letters from a merchant in London to his partners in Maryland* (London Record Society, 1979), pp. VII-XXVIII ; Castro 1988, p97 a circular dinner plate from this service; NB: the Mendes da Costa genealogy is tortuously complex as they routinely married cousins, aunts etc, used a small range of names repeatedly and the various online accounts contradict each other - a definitive account has yet to be published!

61

Cruet Set and Tray

Qianlong circa 1755
European Market
Diameter of tray: 8¼ inches; 21 cm
Height of jugs: 5½ inches; 14 cm
Provenance: ex-collection Per Toftager

A set of four *famille rose* jugs and pots with covers together with a Fitted Tray, decorated with a wedding monogram MH-MH, a romantic landscape scene and kissing birds in the Valentine Pattern.

This is a well known pattern found on a small range of Chinese export pieces. The origins of it are not clear but it seems to have been done for Lord Anson in 1743 and is based on a drawing by Sir Piercy Brett (c1710-1781) who was lieutenant on Anson's flagship *HMS Centurion* on his voyage round the world 1740-4. Anson made Brett captain of the *Centurion* while they were in Canton, 30 Sept 1743, and he did many drawings of the voyage. The earliest version of this pattern has a bread-fruit tree and palm tree that then appear in the centre of an export armorial dinner service with the arms of Anson. In this service the tree has garlands of flowers and many of the elements of this pattern are present: the flaming hearts on an altar, the dogs, the shepherd's crook, the birds, the bow and arrows.

The version here omits some of them but also includes the drawn back curtains which are very suggestive of an erotic voyeurism, resembling the drapes of a four poster bed. Such use of a suggestive array was popular for an eighteenth century audience and would have been readily comprehenisble to an educated eighteenth century eye. The use of pastoral imagery and symbolism as code for amorous activities was ubiquitous then - as can be found in the poetry of the period which is full of lads and lasses sighing among the hills and dales.

This must have been ordered for the marriage of a young couple, whose initials form the complex monogramme which appears to be MH & MH.

References: Litzenberg 2003 p221, a similar set decorated with Chinese figures: Howard (1994) No 134, two jug set; Jörg (1989) Nos 22 and 100; Beurdeley 1962, cat 109, a mug; Forbes 1982, no 73, tureen and stand, lacking cover; Hervoüet and Bruneau 1986, No 7.118, a plate, 7.119 a saucer with a monogrammed version that includes buildings; Howard and Ayers 1978, p205, No 204, a dish with Valentine rim cartouches; p364, No 355 a teabowl and saucer; Krahl and Harrison - Hall 1994, Nos 100, 102; Scheurleer 1974, pl 295, bowl and saucer, Wirgin 1998, p189, a beaker; Phillips 1956, p152, a teapot and a mug; Huitfeld 1993, p146, a plate with this scene and a different double monogramme; Jörg 1989, Cat 100, a similar cruet set with the arms of Chastelain and decoration in underglaze blue, Cat22, another set; Lange 2005, p167, another cruet set, simple *famille rose* decoration

> *Love, n. A temporary insanity curable by marriage.*
>
> Ambrose Bierce,
> *The Devil's Dictionary*

detail of a print from Anson's Voyages, *(pub: 1748) showing the breadfruit tree that may have been the original for the tree in this pattern.*

62

Punchbowl

Qianlong period circa 1775
European Market
Diameter: 15½ inches; 38cm

A Chinese export punch bowl with two panels showing the thirteen European factories (or Hongs) of Canton, reserved on cell diaper ground with further panels of animals and landscapes. The shoreline is crowded with Chinese 'chop' boats and many Europeans fill the courtyards in front of the factories, the balconies, the doorways and the windows. The bowl also depicts flags flying in front of five of them - those of Denmark, France, Sweden, England and Holland.

Foreigners were forbidden to set foot on Chinese soil but in order for trade to proceed a small exception was made on the banks of the Pearl River at Canton (Guangzhou). This tiny section of the city about three hundred yards long and fifty yards deep, about the size of Buckingham Palace, was the funnel through which all Western Trade with China occurred for a century and a half. It contained the thirteen factories or Hongs which controlled the trade with all the Western Nations.

Outside trade with Canton had occurred for hundreds of years before the Europeans arrived, first locally with the East Indies and Malaya, then around 250 - 300 AD travellers from Western Asia arrived and also Persians and Arabs who were already trading along other routes. Foreigners were not permitted on Chinese soil but small concessions were made in 650 AD and a Muslim colony in Canton was established and became so powerful that in 758 AD, after a conflict with the Chinese, the muslims burnt the city and made off with its wealth. Later re-established it grew to an extent that Ibn Battúta, an Arab visitor in the fourteenth century, reported that there was even a mosque. This set the precedent for the European trade later established.

In the sixteenth century the Portuguese arrived and settled at Macao, which they were given by the Chinese Emperor in gratitude for controlling the piracy that had plagued the coast. Throughout the sixteenth century the Canton- Lisbon trade grew. Lisbon was the main centre in Europe for the trade of Chinese goods, everything arriving there first under full Portuguese control.

The Portuguese ascendancy in this trade was gradually reduced after Phillip II of Spain and Portugal closed Lisbon to Dutch ships as he was at war with them in 1594, this same edict applying to the English shipping. This prompted the Dutch to go to China direct and led to the creation of the Dutch East India Company (VOC) in 1602, which took control of the East Indies, established a base in Formosa (1624-61) and by 1638 had sole trade with Japan. Thus Amsterdam replaced Lisbon in the seventeenth century as the first stop in Europe for all Oriental goods, the VOC becoming very powerful: in 1669 they commanded 150 trading ships, 40 warships and an army of 10,000 men!

The English East India Company was created on December 31 1600 though it was slower to get started than the Dutch. In 1627 a memorandum from the EEIC was sent to London from its base in Batavia (Jakarta) noting that a good trade with China was possible despite no strangers being officially permitted as the black market was very accommodating. In 1637 Captain Weddell arrived in the Pearl River with four ships from the Courteen Association (a short-lived rival to the EEIC backed by Charles I). He was kept waiting and so he fired his cannon at the Chinese, who reacted by banning all trade with the English. It was not until 1699 that the EEIC ship Macclesfield arrived at Canton and opened a new era for British trade. China had undergone a major change politically, with the collapse of the Ming dynasty and the early chaos of the Qing Dynasty sorted out by the great Emperor Kangxi (1662-1722), who re-established the kilns at Jingdezhen. Trade grew dramatically: the *Macclesfield* carried 20,000 pounds of tea; in 1723, five ships carried 900,000 lbs; in 1750 seven ships carried 2,000,000 lbs; between 1769 and 1777 the average annual amount was 10,000,000 lbs and in the 1830 the amount was 38,000,000 lbs, almost two thousand times as much as in 1700!

Each of the nations trading at Canton established their own Hong as a base and there were also some that catered for the occasional or unattached traders. In the early days these were offices and warehouses but they also employed skilled workmen who painted and fired many items. The kilns from such activities resulted in frequent fires and one such cleared much of the Hongs area in 1742. They were rebuilt and sometime before 1765 many of them took on the appearance they have in this bowl with European architectural styles. The English Hong was established in 1715, the French Hong in 1728 though their attendance was sporadic and they changed buildings several times. The Dutch Hong was established in 1762, having been kept at bay by the English, though their Hong ended up next door! The first Danish ship arrived in 1731 and the first Swedish ship in 1732, their Hongs being established after that. The Ostend company had a Hong for a short period and later the Imperial Hong was established, under the flag of the Empress Maria Theresa, by a group of merchants called the Triest Company as a front for Hungarian registered French ships in 1779, lasting for two seasons. Later a Spanish Hong handled the Manila trade and after 1785 the American flag is recorded in some depictions of the Hongs though the US did not have a permanent Hong for some time.

The enterprising supercargo arriving in China after a long and perilous journey would have a complicated, frustrating and expensive procedure to follow to complete his trade. His ship would arrive at Macao and there be boarded by a licenced Chinese pilot who would guide them to the Bogue, or Bocca Tigris, the mouth of the Pearl River. At the Bogue agents of the Imperial Commissioner of Customs (known as the Hoppo) would exact two 'port charges': 'measurage' calculated according to the size of the ship, usually about £400 and a 'forced present', about £650 (together the cost of a substantial town house in London at the time). Two 'tidewaiters' would then be installed in the ship, acting as guides and also as informants or spies for the Chinese Authorities. The ship would proceed to anchorage off the island of Whampoa in the middle of the river, about

twelve miles from Canton. When all charges had been paid the ship would receive the 'chop' so that now the supercargoes could proceed in small craft up river to the Hongs. The unpredictable weather and winds meant that trade could only happen for six months of the year from midsummer to midwinter; out of season the hongs were closed, the flags removed and all foreigners dismissed as far back as Macao.

The supercargo on his small boat would approach the shore in front of the Hongs amid a teeming swarm of boats carrying every kind of trade item. Before him would be the open space of Respondentia Walk, a promenade in front of the Hongs with some finely dressed Europeans talking or arranging deals. To his left would be the Danish flag over the Danish Hong some distance from others. As his eye moved rightwards he might see Old China Street, a narrow street leading away to the Thirteen Factories Street that ran behind the hongs. Old China Street was lined with many small shops run by Chinese merchants selling all types of wares for the private traders. As well as the main cargo requirements for his ship, the supercargo would also have private trade orders, which enabled him to make a substantial personal fortune. Old China Street was eventually destroyed by fire and a new street was constructed nearer to the Danish Hong. In the central part of the Hongs façade the merchant could see the French Hong (the white flag) and the Swedish Hong. To the right of that is the Old English East India Company Hong, now used for private trading and next to it the Chow Chow Hong which has Chinese architecture. Next was Hog Lane another way through to Thirteen Factories Street and also lined with many shops crammed full of porcelain, silks, tea, silver and mother of pearl.

Turning further to his right the merchant would then see the grandest building of all, the English Hong, with a substantial two-level arcaded porch or veranda projecting out towards the shore, shown here in awkward perspective and on one level, and next to it a smaller version of this building with the Dutch flag and finally another one called the Creek Hong catering for private traders. During his stay the supercargo would be confined to this small area. He was forbidden to carry firearms, to have personal contact with the Chinese outside the workshops or even to learn the Chinese language, foreign women were not allowed, and he could not even ride in a sedan chair!

The earliest bowl with these Hongs dates from 1765 and is in puce enamels having a panel on the other side of Copenhagen from a print of 1764. The changes in the architecture can be plotted from a careful study of these bowls and from paintings which were also very popular, these two panelled versions date from about 1775 and later ones from about 1782 have a continuous scene all round the bowl.

Having completed all his trade deals and stocked up his own space with porcelains and other items to satisfy the fashions at home, the supercargo may well have looked around the shops in Hog Lane for a suitably impressive souvenir of his visit. The only surviving invoice for a Hong bowl is for the private cargo of Captain Green of the *Empress of China* the first US ship to arrive in Canton in 1785, who records: '4 Factory painted Bowles @ 5 ½ (dollars) ea.'

References: Hong bowls are so integral to any literature on Export Porcelain that they feature ubiquitously. This survey lists some of them giving the author's dating and the flags, illustrated from left to right. LITZENBERG 2003, p156, No 148, c 1795, flags of US, Dk, Sp, Fr, Sw, GB and NL; HERVOUËT & BRUNEAU 1986, a range of examples: p24, No 1.25, puce single panel, c 1765, Dk, Fr, Sw, GB, NL; No 1.26, *famille rose*, two panels same as this example, c 1775, Dk, Fr & Sw, GB, NL; No 1.27, FR, continuous scene, c1783, Dk, Imp, Fr Sw, GB, NL (note Imp and Fr reversed); No 1.29, FR, continuous, c1790-1800, Dk, US, Sw, GB, NL; LLOYD HYDE 1964, p28, pl III, *famille rose*, continuous scene, with the addition of railings at the front, but the Imperial flag is gone and a US flag is in its place, the French flag appears to have moved to the right; PHILLIPS 1956, p14, fig 8, famille rose, with a US flag inserted erroneously between the GB and NL flags, Dk, Fr, Imp, Sw, GB, US, NL; SARGENT 1996, p148, No 43, *famille rose*, Dk, US, Sw, GB, NL; p152, No 45, grisaille, c 1785, Dk, Fr, Imp, Sw, GB, NL; p142, No 40, a map of Canton of about 1840 which shows the layout of the Hongs. MUDGE, Jean McLure (1981) p135, figs 41a-c, famille rose, c 1785-90, Dk, US, Sw, GB, NL; SCHEURLEER, LUNSINGH 1974, No 54, panelled type, Sw, GB, NL; BUERDELEY 1962, p18, fig 7, Sw, GB, NL; HOWARD 1994, p200, No 233, *famille rose*, continuous scene but lacking imperial flag, c1785, Dk, Fr, Sw, GB, NL; HOWARD 1997, p51, No 46, *famille rose*, continuous, c 1785, Dk, Imp, Fr, Sw, GB, NL (note Imp and Fr swapped); LE CORBEILLER 1974, p115, No 49, FR, c1780, Dk, Imp, Fr, Sw, GB, NL; FORBES 1982, p28, No 26, *famille rose*, two panels, c 1770, the only flags are the French and another unidentified, this has an unusual view and shows the shops along Old China Street clearly, and has the street signs in Chinese; a similar example is in the Bayou Bend Collection in the Museum of Fine Arts, Houston;
BRAWER 1992, p24, No 4, an example with the Imperial and French flags reversed; LE CORBEILLER & FRELINGHUYSEN 2003, p48, No 51, *famille rose* bowl with a US flag inserted between the English and Dutch flags, therefore not corresponding to a particular Hong. The interior of this bowl shows a ship being constructed with the monogram BGE for Benjamin George Eyre (b1738) who was an aide-de-camp to George Washington and later a shipbuilder in Philadelphia; NADLER 2001, p46-49, figs 22-26, three bowls, (i) *famille rose*, c 1775, Dk, Fr, Sw, GB, NL; (ii) FR, c1783, Dk, Imp, Fr, Sw, GB, NL; (iii) FR, c1790, with US between GB and NL, the BG Eyre example. KRAHL & HARRISON-HALL 1994, p85, No 34; HOWARD & AYERS 1978, p208-209, No 206, the same example as FORBES above; No 207, a bowl, though the Imperial flag is recorded as being that of Brazil; COHEN & COHEN: *Soldier Soldier* 2003, p48, No 24, a bowl with continuous scene; *Now &Then* 2005 p62, No 30, a unique large bowl, circa 1845, the interior with a scene of the Hongs; *Ladies First* 2007, p48, No 29, a bowl of the same type as this example; *Tiptoe Through the Tulipieres* 2008 a rare small bowl with interior panel showings the Hongs circa 1850 with Danish flag over what was the Dutch hong, US, GB, Dk.

I was thrown out of college for cheating on the metaphysics exam; I looked into the soul of the boy sitting next to me.
Woody Allen, *Annie Hall*

Some of my best leading men have been dogs and horses
Elizabeth Taylor (1932-2011)

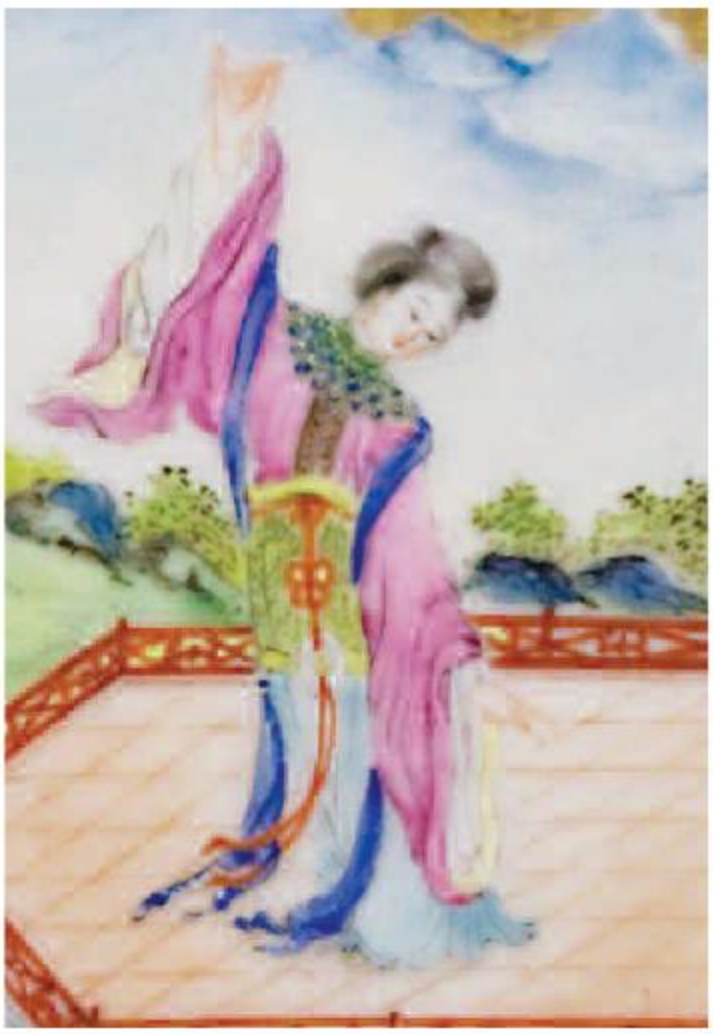
63

Porcelain Plaque

Qianlong/Jiaqing period circa 1795
Western or Chinese Market
Dimensions: 8 x 12 inches; 20 x 30cm

A rectangular porcelain *famille rose* panel, painted with a scene of two figures on a terrace with mountains in the background.

The scene does not appear to be from any specific source and shows two figures dancing, with a small jar on the ground, in an idealised setting.



The Purple Foliage Workshop

by Michael Cohen

The second quarter of the 18th century is thought of as the golden age of Chinese export porcelain, and with good reason. This is the period just following the introduction of the *famille rose* enamel; a period of innovation and experimentation when European porcelain manufacture was in its infancy and Europe was crying out for the very best that the Chinese enamellers could offer.

Accepted wisdom is that quality dropped in subsequent years; the European factories had developed and were now providing the market with porcelains of the highest quality and, with production so close to the final consumer, the cost of distribution was considerably less than for the Chinese competition. The Chinese now had to compete on price, and speed of production became more important than quality of production. The designs became simpler and the enamels less lustrous due to the use of opacifiers which allowed the enamels to be used more thinly.

As a young dealer in the 1970s, possessed of little wis-

Fig. 1

dom, accepted or otherwise, I came across a Chinese export bowl with enamelling of such quality and artistic integrity that it became one of my first "have to have it at any cost" purchases. The decoration was of archers in European dress, apparently uniform, at practice. The enamels were bright and the draughtsmanship was better than anything I had seen previously on a Chinese export piece and yet the style of border suggested a late 18th century date, as did the clothing of the archers, (Fig 1).

I sold the bowl, too quickly, to a New York dealer buying for a client, but not before I had run off a whole roll of film as a memento of an extraordinary find

The photographs went into a drawer and, although the bowl was fondly remembered I grew to think of it as a one off, an exception to the rule that quality of this calibre was not produced in the late eighteenth century. Until, that is, I was viewing a general auction in the USA in 2007 and a bowl caught my eye. This was a European foxhunt scene, not a particularly

From top: Figs 2, 3, 4

rare scene but, in this case, exceptional. As I was examining the bowl I was joined by the dealer to whom I had sold the archery bowl thirty years earlier. The first words we said to each other, spoken simultaneously, were, "Same workshop!"

At this point it became clear that there must have been an enamelling workshop in Canton that employed exceptional artists and was able to take on special orders. We started to scour reference books and auction catalogues for other examples of their work, seeking out pieces where the perceived quality did not tie in with the date of production.

We bought the hunt bowl, which featured in our 2008 catalogue, (Figs 2,3 & 4). The design was from an engraving by the French artist Pierre Charles Canot (1710-1777) (see Item 66 in this catalogue) following a painting by James Seymour (1702-1752) and the Chinese artist has moved the buildings to the left (Fig 2) in order to create an image that suc-

Fig. 6

64

Punchbowl

Qianlong period circa 1770
European Market
Diameter: 13¼ inches; 33.6cm

A punchbowl very finely painted in *famille rose* with Chinese figures in a landscape, the interior with flowers and garlands, probably from the 'Purple Foliage Workshop'.

cessfully goes all around the bowl. Interestingly the Chinese artist has misinterpreted one of the riders who, in the original, is looking down towards the hounds, his black jockeys' hat redrawn as a black face, (Fig 3). The idea of painting a figure while the face was not visible would have been alien to a Chinese artist. This also suggests a later generation copy of the print, with some detail lost, was used as the source material.

The figure in the turquoise jacket, mounted on a grey horse and with his back to the viewer, is Sir William Joliffe, MP for Petersfield a patron of James Seymour who hosted the hunt, (Fig 4). The style of the floral border on the inner rim dates this bowl to the 1770s.

This scene also appears on an earlier bowl (Fig 6) and the difference in quality and draughtsmanship between the standard bowl and the later example from the mystery workshop is plain.

Both the archery and the hunt bowl have two defining features that, apart from the sheer quality, suggest a common source. The first is the spread of the foliage on most of the trees, which is far looser than is typical on Chinese export bowls. The second is the use of violet enamel in the foliage. This is a difficult colour to achieve requiring a high firing temperature and great control of the firing process, reinforcing the quality of production. Although this colour was commonly used on hunt bowls the variety of shades and purity of colour on this hunt bowl is truly exceptional, (Fig 2).

In the spring of 2013 I was talking to a specialist in Chinese porcelain. He was describing a fantastic *famille rose* bowl that he had just acquired and was sure that, due to the quality of enamelling, it had to be Yongzheng period and circa 1730. As he described the bowl I knew we had found our third piece from the mystery workshop, as the design he described was not commensurate with the Yongzheng period. I reserved the bowl there and then.

Unlike the previous two bowls this is a Chinese subject, showing figures in a landscape. The date on this bowl is similar to that of the hunt bowl, the gilt scroll border on the foot dating it to the 1770s, (see Item No 64 in this catalogue).

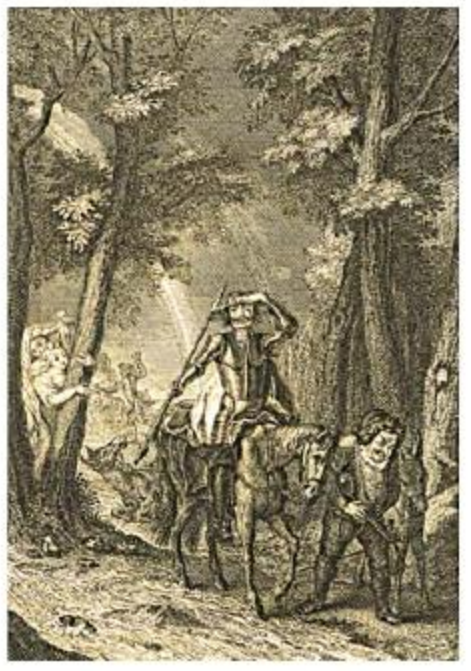
As with the previous bowls the enamelling is exceptional. The design is arranged in such a way that it fills the bowl in a most satisfactory fashion. The foliage on the trees is well spread and there are hints of violet amongst the greenery.

No sooner had I got over my excitement at acquiring this bowl than I received another call from somebody with a bowl for sale. He described a subject I had not seen before, a mounted hunter with two pointers cornering a hare beneath a bush. It was not long before I had seen and purchased the bowl to add to the other in our current catalogue, (see item No 66 in this catalogue)

This bowl is stylistically earlier than the other examples and dates to circa 1755. At the time of purchase, I had not connected it to the mystery workshop but, when we were photographing it for the catalogue, I began to notice the familiarity of the colour palette, the ambition of the artist in painting the horse and rider facing forward rather than in profile, the wide spread of the tree in the background and the clincher, the use of purple in the foliage. The source for this bowl is *The Pointers and Hare* (illustrated with Item 66) a mezzotint by Thomas Burford after a James Seymour painting and the publication date of 1754 agrees with the dating by style of 1755. As with the hunt bowl (also after a Seymour painting) the design has been altered slightly and optimised for reproduction on a bowl. I was convinced that we had an early example of our workshop, now christened "The Purple Foliage Workshop".

It seems probable that all of these bowls were special orders at a premium price. In forty years, I have seen only four bowls that meet all the criteria for inclusion in the group yet, for it to survive commercially the workshop must have had an output far greater than this.

The only one of these bowls that could conceivably be traced to a special order is the archer bowl - the fact that the archers had a common uniform suggests an association.



There was a revival of archery in the 1780s attributed to two men, Sir Ashton Lever and his secretary Thomas Waring who formed The Toxophilite Society in 1781. Waring looked back to mediaeval England when every yeoman was obliged to practise

From top: Figs 12, 13, 14

archery and the strength of the English archers was legendary. He promoted the revived sport for its health benefits describing it as the most healthy exercise a man can pursue, strengthening and bracing the bodily frame, without that laborious exertion common to many games (*A Treatise on Archery*, 1814).

1794 print by J Slater for A Treatise on Archery, *1814 by Thomas Waring, who posed for the image in the uniform of the Toxophilite Society society, an image also used on the archery bowl, Fig 1*

For most people it was the romance of archery, its connection to the legend of Robin Hood and the glory of Agincourt that fired their enthusiasm in the revived sport. When, in 1787, The Prince of Wales agreed to become patron of the Toxophilite society, the sport's future seemed assured and archery societies sprang up nationwide to follow the fashion set by the Prince.

By 1787 an elaborate set of rules had been devised for the Toxophilite Society and those who were admitted had to furnish themselves not only with a bow and arrows but also with the Society's uniform. This comprised a green single-breasted coat trimmed with gold buttons, worn over a white waistcoat and breeches and topped off by a hat, turned up over one eye, from which a single black feather sprouted.

Although some liberties have been taken with the colours, the Chinese bowl clearly illustrates this uniform and would almost certainly have been a special order by the Society or one of its members to commemorate the patronship of the Prince of Wales in 1787, probably depicting the Annual Target Day held on the Prince of Wales's birthday, (Fig 1). This ties in perfectly with the dating of the bowl by its border designs

Returning to our search for further production of "The Purple Foliage Workshop" two designs stand out as being likely contenders.

The first is a depiction of a passage from the novel *Don Quixote* by Cervantes, in which Don Quixote puts on a barber's bowl as the Helmet of Mambrino after an image by Charles-Antoine Coypel (1694-1752) originally for the Gobelins tapestry factory, engraved by Jacob Folkema (1692-1767), (Fig 12).

Two services exist and the tradition is that the first, both more complete and more elaborate, was produced around 1745 and the second, a simplified version, around five years later.

The first service (Fig 13) has an unusual colour palette and shows great detail with much higher artistic values than the second, which employs a more conventional palette. The borders on the first service are an inner chain border and an outer border of flower heads linked by gilt scrolls, with floral sprays between the two. The border on the second service (Fig 14) is of four Meissen style cartouches, containing landscapes and birds en grisaille.

Because of the usual assumption that quality decreases the later one looks into the eighteenth century this dating has not been challenged but, once again, the borders tell a different story. The Meissen style border is similar to that on a famous plate depicting two Scottish soldiers and dating to 1745 whereas the chain border is not known to appear prior to 1755 and is most commonly seen on services dating from 1760 to 1770. Thus our assumptions are turned upside down and the higher quality service is the later of the two.

The hare hunt bowl suggests that the workshop was producing as early as 1755 and the later Don Quixote service falls comfortably after this date. An examination of the enamels used shows the violet/purple enamel is used in the grass in the foreground and together with the degree of detail and accuracy of the draughtsmanship provides a strong case for this being another product of The Purple Foliage Workshop.

The second design is another, larger, hunt bowl of slightly later date than the other pieces that appeared in our catalogue of 2007. The underglaze blue border is typical of late in the last quarter of the eighteenth century yet this bowl shows exceptional draughtsmanship well beyond that typical of earlier hunt bowls and this is coupled with superb composition and an interesting colour palette that includes, once again, the tell tale purple foliage, (see illustrations with Item 66).

Although I have held the bowl and have had the images on my computer for a number of years I had not considered it as a product of this workshop because it is a known type and, although not common, is seen with a great deal more frequency than the other examples I have shown. However, as I stated previously, the workshop must have had a substantial degree of regular production in order to survive and production of this quality at so late a date and also demonstrating the use of the purple enamel in the foliage makes this a strong candidate for inclusion in the output of The Purple Foliage Workshop. The two scenes are taken from prints by Thomas Rowlandson, 1787, and by repute they are supposed to include the figure of the Prince of Wales, later George IV. That he is associated with this bowl and the Archery bowl, both with images of this date, suggests that they may have been ordered through the same source, possibly even for the Prince himself, the man who later built the Brighton Pavilion.

The pieces described above are, in the main, depictions of English field sports and of literary references popular in England at this time - and two with connections to the Prince of Wales. This leads to the conclusion that The Purple Foliage Workshop worked under the auspices of the Honourable East India Company in Canton, could undertake special commissions and was capable of enamelling and draughtsmanship of an exceptional standard.

The years 1745-1795 represent the last forty years of the reign of the Qianlong Emperor, the period that supposedly signalled the decline of skill and artistry in the enamelling of porcelain. Although this decline in quality is undeniable, clearly there was one workshop that bucked the trend and produced work that equalled and, in some cases, exceeded the quality of what had come before.

Michael Cohen

65

Punchbowl

Qianlong period circa 1770-80
English Market
Diameter: 15¾ inches; 40cm

A *famille rose* punchbowl painted with English hunting scenes after James Seymour, the panels reserved on an elaborate mandarin palette border.

Hunting bowls were popular in the second half of the eighteenth century and many different versions are known. This is a fine example of a high quality bowl with decoration that places it in the last quarter of the eighteenth century.

The hunting scenes on the outside are quite fanciful and, though reminiscent of the scenes by James Seymour, engraved by Thomas Burford and P Canot, they are quite different too. The buildings have been exaggerated and the riding figures are holding their crops up high. Most likely this is the result of several cycles of copying and elaboration by the Chinese enamellers.

However the scene in the interior of the bowl is a close copy of a print by Thomas Burford, *Pointers and Pheasants*. It is not known if this is after Seymour, though the similar *Pointers and Hare* (see next item in this catalogue) is by Burford after Seymour.

References: Lange 2005, p222, a very similar bowl to this but with different interior; Brawer 1992, p117, No 90, an identical bowl; some examples of other hunting bowls can be found at: Howard 1997, No 144; Howard & Ayers 1978, p281-3, No 280; Howard 1994, p231 Lloyd Hyde 1964, Colour plate B; Phillips 1956, p141, pl59, Cohen & Cohen 2007, p54-6, Nos 32, 33; Cohen & Cohen 2008, 52, No35; Hervouet and Bruneau 1986, Nos 3.25a-b; British Museum, (Franks.625.a); Krahl & Harrison-Hall 1994 No 46; Buerdely 1962, fig 44; Litzenberg 2003 p168-9, No 163; Antunes 2000, p106-7, bowl with one scene the same as on this bowl.

Hi! handsome hunting man
Fire your little gun.
Bang! Now the animal
is dead and dumb and done.
Nevermore to peep again, creep again, leap again,
Eat or sleep or drink again. Oh, what fun!
Walter de la Mare, *Rhymes and Verses: Collected Poems for Young People*

detail from *Pointers and Pheasants*, by Thomas Burford, circa 1770

interior of the bowl

66

Punchbowl

Qianlong period circa 1755
English Market
Diameter: 14½ inches; 37cm

An extremely rare famille rose punchbowl with a continous scene of hare hunting after a print by Thomas Burford (1754), after a painting by James Seymour.

This remarkable bowl is previously unrecorded. The scene is taken from *The Pointers & Hare*, a print first published in 1754 by Thomas Burford after a painting by James Seymour. It seems to be an extremely rare print and the only example found is in the British Museum in the recently acquired Lennox-Boyd Collection (BM: 2010,7081.2875). A later version exists from 1787 after Burford had died. The British Museum also has a small drawing of a setting hare, which could well be a preparatory study for the original painting.

The unusual enamelling and the sophisticated manner in which the composition is spread around the bowl suggest that this might be an early commission from the 'Purple Foliage' workshop, set up in Canton to produce very fine commissions. (see elsewhere in this catalogue for a full account). Two other hunting scene bowls have been exhibited by Cohen & Cohen (see *Ladies First*, 2007, p54-56) which are from the same workshop, both of which use known images (see below).

The Pointers and Hare,
print by Thomas Burford, 1754 after James Seymour,
(image use purchased from British Museum)

Bang! went the jolly gun.
Hunter jolly dead.
Jolly hare got clean away.
Jolly good, I said.
Charles Causley (1917-2003)

In real life, it is the hare who wins. Every time. Look around you. And in any case it is my contention that Aesop was writing for the tortoise market. Hares have no time to read. They are too busy winning the game.
Anita Brookner (b 1928)

print by PC Canot after James Seymour

print by Thomas Rowlandson, 1787

print by Thomas Rowlandson, 1787

67

Pair of Cock Pheasants

Jiaqing period circa 1820
English Market
Height: 11¼ inches; 28.5cm

A pair of brightly enamelled *famille rose* standing pheasants each on a blue rock.

This pair is well modelled with each bird showing character and a lively aspect. The thick enamels are characteristic of bird figures from this period, in the first quarter of the nineteenth century, and the construction, with a flat base and small hole to allow air to ecape during firing is also a feature of this period.

The model is clearly the Golden Pheasant (*Chrysolophus pictus*, Linnaeus 1758), which appears extensively in Chinese art, rather than the Common Pheasant (*Phasianus colchicus*, L. 1758) that would have been familiar to Europeans as a game bird (and which also occurs in China).

Golden Pheasants are very colourful and are quite easy to keep in cages, so they were successfully brought back to Europe as live specimens early in the eighteenth century. Madame de Pompadour kept them at Trianon, they were recorded in English private estates from the 1720s, and they have now naturalised in parts of Britain.

The Marquis de Lafayette presented several of these birds to George Washington at Mount Vernon in 1786. When they arrived, an enterprising showman, Charles Wilson Peale of Philadelphia, requested the bodies for him to preserve, should they expire. Washington replied: 'I cannot say that I shall be happy to have it in my power to comply with your request by sending you the bodies of my Pheasants, but expect that it will not be long before they will compose a part of your Museum, as they all appear to be drooping.' The stuffed specimens are now in the Harvard Museum of Natural History.

Reference: Howard 1994, p262, No314 a pair of pheasants similar in style but of an earlier date.

The cure for boredom is curiosity.
There is no cure for curiosity.
Dorothy Parker (1893-1967)

68

Pair of Hawks

Qianlong period circa 1750
Height: 11 inches; 28cm

A pair of Chinese export porcelain hawks each painted with brown feathers and standing on a blue rock.

These are very finely modelled with an intelligent, piercing stare and the detailing of the feathers is delicately painted.

Hawks were very popular in China. Small hawks were widely used for hunting winged game, especially wildfowl. Marco Polo relates that Qubilai travelled with 'quite five hundred' trained birds of prey and that they had special feeding stations for these animals when travelling (*haiqing zhan*). Less convincingly, Sir John Mandeville, a fourteenth-century 'English traveller' (his account is semi-fictional but written using contemporary sources), wrote that the Great Qan of China had 150,000 falconers.

The most prized species were the 'east-of-the-sea greys' (*haidong qing*), the gyrfalcon (*Falco rusticolus*, Linnaeus 1758), which had populations on the North Atlantic coast and the Pacific, both of which were sources of birds for the Chinese court. The Ming Yongle emperor (r. 1402-1424) presented seven hawks to Shah Rukh of Persia, declaring in 1419 that the hawks were all flown by his own hand and were not native to China, having been brought as tribute from the 'shores of the sea'. The most expensive were white gyrfalcons, symbolising a ruler's virtue and legitimacy. In his masterpiece of 1724, Guiseppe Castiglione painted one for the Yongzheng emperor, adding pine trees and lingzhi to symbolise longevity.

Larger hawks and eagles were called *ying*, which is a homophone for 'heroic'. Thus, a hawk on rock is a symbol of heroism standing fast against an iniquitous world. Hawks' tails were often used in Chinese medicine as a curative charm to be rubbed on children with smallpox.

References: Cohen & Motley 2008, p268, a pair of hawks; Howard 1994, p264, No 317, a single hawk; Howard 1997, p136, No 174, a small bright pair, 7 ½ inches high; Sargent 1991, p146, No 67, an eagle, 21 inches high; p150, No 68, a larger brown and red pair, 15 inches high; Antunes 1999, pp92 & 93, two single hawks in *famille rose*.

He had just about enough intelligence to open his mouth when he wanted to eat, but certainly no more.

PG Wodehouse (1881-1975)

69

Set of 16 Dinner plates

Qianlong period circa 1745
European market
Diameter: 9 inches; 23cm

A remarkable set of 16 *famille rose* European subject dinner plates with an amorous couple, possibly Acis and Galatea, the rim with puce panels reserved on a grisaille cell diaper.

Originally thought to be Cupid and Psyche it is now believed that this represents Acis and Galatea, though it could really be any excuse to show an amorous, partially clad couple embracing. There is another version with the image reversed and a Dutch ship in the distance, reminiscent of the 'sailor's farewell'.

Galatea was a sea-nymph, the daughter of Nereus and Doris. She was in love with Acis, son of Pan but was ardently pursued by the Cyclops Polyphemus whom Galatea rejected. When the Cyclops discovered the couple together he crushed Acis under a rock. According to Ovid Galatea changed Acis into a river that bore his name. She made up with Polyphemus and bore him a son Galas, ancestor of the Gauls (Galatians).

So the harmonious scene portrayed here is the moment before an act of extreme violence and tragic loss.

References: Veiga 1989, p170, another dinner plate; Hervoüet & Bruneau, p321, No 13.103, a plate and 13.104 with the image reversed and ship; Lunsingh Scheurleer 1974, No 231, a plate; Jörg 1989, cat 85, a plate Mezin 2002, p139, a plate with reversed version & ship; Howard & Ayers 1978, p196, reversed version.

70

Set of 17 Dinner plates

Qianlong period circa 1740
European Market
Diameter: 9 inches; 23cm

A fine set of 17 *famille rose* dinner plates painted with a vase holding coral and peacock feathers with an elaborate border.

The coral and peacock feathers symbolise the phrase 'may you achieve the highest offical rank (*lingding huihuang*)'.

A table, a chair, a bowl of fruit and a violin; what else does a man need to be happy?

Albert Einstein (1879-1955)

71

Set of 12 Dinner plates

Qianlong period circa 1750
European market
Diameter: 9 inches; 23cm

A set of twelve Chinese *famille rose* plates, painted with peony and chrysanthemum sprays in borders of stylised flowers,

Reference: Gyllensvard 1990, p117, fig 239, a plate of very similar design

72

Set of 11 Dinner plates

Qianlong period circa 1740
European market
Diameter: 9 inches; 23cm

A good set of 11 Chinese export *famille rose* dinner plates with a central scene of two pheasants on a blue rock with tree peony, the rim brightly enamelled with fruiting vine.

73

Set of 6 Dinner plates

Yongzheng period circa 1735
European Market
Diameter: 9 inches; 23cm

A fine set of six *famille rose* dinner plates brightly enamelled with a Chinese mythical scene of figures on a terrace with a phoenix (*fenghuang*) flying above.

This image depicts an old Chinese love story in which a flute player Xiao Shi plays so well that he causes the young Nongyu to fall in love with him. She was a daughter of Duke Mu of Qin (r. 659-621BC) who built a phoenix terrace for the couple, where their music playing summoned phoenixes.

The maiden far right is playing a *paixiao*, like a modern *sheng*, a bundle of pipes played like a mouth organ.

74

Set of 6 Soup plates

Qianlong period circa 1750
European Market
Diameter: 9 inches; 23cm

A fine set of six *famille rose* soup plates each with two tree shrews on peony branches, surrounded by fruiting vine, within a dense and elaborate border.

The use of the tree shrew with the fruit is linked to a rebus connected to the wish for many offspring to continue the family. The rat/squirrel/tree shrew is *shu* in Chinese and, when gathering fruit, symbolises industry; the trailing vine with seeds represents a long family lineage.

75

Set of 6 Dinner plates

Yongzheng/Qianlong circa 1735-40
European Market
Diameter: 9 inches; 23cm

A set of six Chinese *famille rose* dinner plates decorated to the centre with blossoming peony and a long-tailed phoenix.

The Duke of Zhou drove the tigers, leopards, rhinoceroses and elephants far away and the world was greatly delighted.
Mencius (372-289 BC)

Elephants have tusks that are the cause of their deaths.
Zichan, (Zhou statesman fl 548 BC)

& match

76

Elephant Candlestick

Jiaqing period circa 1800
European Market
Height: 4½ inches; 11.5cm

A Chinese export candlestick of caparisoned elephant form painted in iron red, underglaze blue and gold.

This is an early example of this entertaining form that was introduced at the end of the eighteenth century. A similar type was also made with a pug dog - and both are inspired by zoomorphic forms in bronze and similar porcelain hookah bases from the Wanli period.

Originally elephants were found across China but were largely exterminated during the Han and Tang periods so that by the late Ming hardly any were left. In the Qing the only such animals were imports from India, used for transport of goods. Xie Zhaozhe, writing in the late Ming, commented on them in his *Fivefold Miscellany* (1608): "Although these beasts are bulky and awkward in nature and do not have an elegant shape, they nonetheless possess uncanny intelligence. Thus it is that that many humans are not the equals of animals."

Elephants were rare and popular in Europe; the naturalist René de Réaumur sent one to Paris in 1755, but his ship was captured by the English and the elephant, expecting to arrive in Paris, disembarked instead in Portsmouth, where it promptly died (of disappointment?). It was stuffed and later returned to the French, finally arriving in Paris somewhat moth-eaten. Buffon wrote in his *Natural History* (1749–1789) that the elephant was powerful, courageous, prudent, moderate even in the strongest passions, and constant in love; it remembers favours as well as injuries and is modest, never mating in front of witnesses.

77

Elephant Candlestick

Jiaqing period circa 1800
European Market
Height: 4½ inches; 11.5cm

A Chinese export candlestick of caparisoned elephant form painted in pale iron red, underglaze blue and gold.

Hookah base, late Ming, V&A 1618-1876

References: Veiga 1989, p110, a single similar to this; Shimizu & Chabanne 2004, p111, a late Ming example in blue and white; Sargent 1991, p242, two pairs.

78

Winecooler

Qianlong period circa 1770
Swedish Market
Height: 8 inches; 21cm

A Chinese *famille rose* winecooler finely painted with flowers, the handles elaborately moulded in rococo style, the rim with gentle crenellations.

The form of this unusual pair is derived originally from an English silver form that was copied by Marieberg in faience during the Erhenreich period (1758-66), from which these were most likely copied.

References: Buerdeley 1962, p174, cat 110, a single example decorated with flowers in green, gold and *rouge de fer*; Phillips 1956, Front cover and p77, plate 11, a single example in green, gold and *rouge de fer*; p158, fig 51, an example of the Marieberg porcelain model, dated 1758-1766; Grandjean 1965, fig 77, cat 62, an example from the Indfødsret-stellet service for the Danish market, c1780; Castro 1988, p122, a pair dated 1770 with the Portuguese arms of Dom Joaquim Xavier Botelho de Lima Távora, Archbishop of Evora; Alves et al 1998, p192, No 31, a pair the same as Castro above.

Marieberg faience winecooler, maker J Erhenreich

79

Winecooler

Qianlong period circa 1770
Swedish Market
Height: 8 inches; 21cm

A Chinese *famille rose* winecooler painted with flowers and floral swags, the handles elaborately moulded in rococo style, the rim with gentle crenellations.

matched *en suite* with the previous item

80

Lacquer Box

Jiaqing period circa 1820
English Market
Height: 4¾ inches; 12 cm,
Width: 10¾ inches; 27.5 cm
Depth: 4½ inches; 11.5 cm

A very fine black lacquered wooden box decorated in tones of gilt all around the exterior, with scenes of tea processing and packing, the hinged cover with two large tea plant motifs inside, above a velvet lined tray.

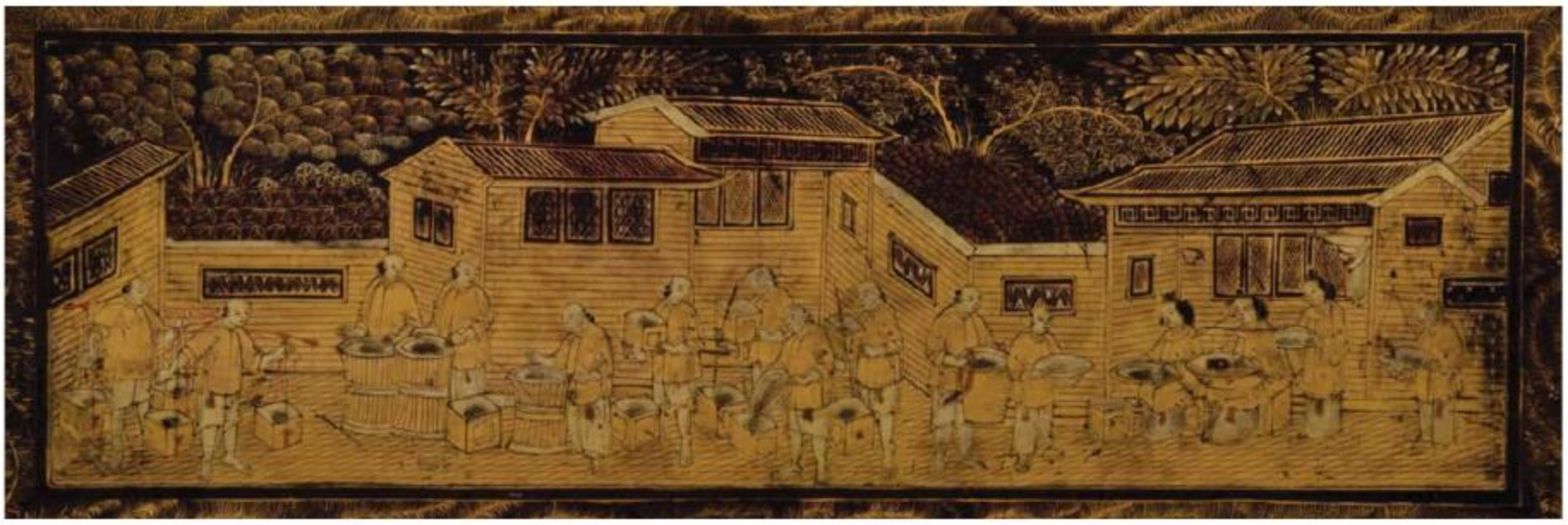
This is a very fine example of this type of decorative item and the scenes of tea processing are varied and detailed, covering all of the outside of the box.

tea processing in China, 1885,
top: pan-firing the tea to prevent fermentation and oxidation

I say let the world go to hell, but I should always have my tea.
Fyodor Dostoyevsky,
Notes from Underground

There are few hours in life more agreeable than the hour dedicated to the ceremony known as afternoon tea.
Henry James (1843-1916),
The Portrait of a Lady

Some people will tell you there is a great deal of poetry and fine sentiment in a chest of tea.
Ralph Waldo Emerson (1803-1882),
Letters and Social Aims



Objects acquired from Cohen & Cohen
are now in the following
museum collections:

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Bristol Museum
Jeffrye Museum, London
Foundling Hospital Museum, London
Groniger Museum, Groeningen
East India Company Museum Lorient
Adrien-Dubouché National Porcelain Museum, Limoges
Sèvres Ceramics Museum
Peabody Essex Museum, Salem Mass.
Kenton Foundation, California
New Orleans Museum Of Art
Virginia Museum Of Art, Richmond Va
Minneapolis Museum
Winterthur Museum
Norton Museum of Art, plam Beach Fl
Los Angeles County Museum of Art
The Tea Museum, Hong Kong
Hong Kong Maritime Museum
Nanchang University Museum

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